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The candidate

Gustave Flaubert





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THE COMPLETE WORKS
OF
GUSTAVE FLAUBERT

Embracing
ROMANCES, TRAVELS, COMEDIES,
SKETCHES AND
CORRESPONDENCE

With a
Critical Introduction
by
FERDINAND BRUNETIERE
of the French Academy
and a
Biographical Preface by
Robert Arnot, M.A.

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attaches itself to his feet, dragging him down, and the faster he tries to run, the deeper he sinks. And something within him continually protests and complains. Then, to console himself for his hard fate, he dreams of what might have been, and time slips away, until finally he forces himself to be satisfied with his own mediocrity, and feels only resignation—the calmer phase of despair!

MME. R.: I understand you, and I pity you!

JULIEN: Ah, Madame! your compassion is sweet, although it only augments my sadness!

MME. R.: Have courage! Success will surely come to you some day!

JULIEN: Here, in my isolation, is it possible?

MME. R.: But, instead of flying from the world, approach it! Its language is not like your own—but learn it! Submit to its demands. Reputation and power are gained only by coming in contact with people; and, since society is naturally a state of war, range yourself on the side of the strong, the rich, the happy. Of your inmost thoughts and feelings I will not speak, for reasons of—prudence! When you go to Paris to live, as we intend to do—

JULIEN: But, Madame, I have not the means to live in Paris.

MME. R.: Who knows? To a man with your versatility of talent nothing is difficult; and you must use it in such a way as to make the right persons show their gratitude for it. But it is growing late! I hope for the pleasure of seeing you again, Monsieur! [*Curtseys, and goes up stage*]

JULIEN: Oh, do not leave me, in heaven's name! I have waited so long for this moment! I have vainly tried so many devices in order to approach you! Besides, I did not fully understand your last words. You appear to expect me to perform some service. Do you wish to give me a command? Give it, then—I will obey!

MME. R.: What devotion! [*Darkness increases*]

JULIEN: I tell you, Madame, you occupy my whole life! Many a time, as twilight comes on, do I climb one of these hills to breathe a freer air; and when I turn my gaze in the direction of the town, my eyes wander, in spite of myself, towards the dwelling that shelters you—this house, that gleams like a pearl in a green setting. The sight of a royal palace would not give me so deep a feeling of covetousness! Sometimes I see you in the street—a dazzling vision! I stop! I try to walk near you, unobserved, following your dainty, airy veil, that floats about your head like a blue cloud. Often I have stood outside your garden gate, only to catch a glimpse of you and hear the rustle of your skirt as you walked among the violet-beds. Your slightest word, your most ordinary phrase, possesses a value quite unintelligible to anyone but me; and I treasure every utterance like a prize! Do not drive me away! Pardon me! I dared to send you some verses. They were lost, like the flowers that I gather in the country without being able to offer them to you; lost, like the words I murmur to you at night—words that you never hear! You are my inspiration, my muse, the embodiment of my ideal, my delight, my torment!

MME. R.: Calm yourself, Monsieur! This exaggeration—

JULIEN: Ah, I belong to the days of 1830! I learned to read by studying *Hernani* and often have I wished I could have been the romantic Lara! I execrate my dull contemporaries, the commonplace of modern life, the ignominy of matter-of-fact happiness! The grand passion that caused the lyres of the great masters to vibrate, swells my own breast! In my thoughts you are inextricably entwined with all that is beautiful in the universe! Everything in the world is influenced by your personality! These trees were made only to shade your face; the night comes only to shelter you and to soothe your spirit; the stars, that beam as softly as your eyes, were made to shed their light upon you!

MME. R.: The reading of romantic literature has made you over-enthusiastic, I fear! What confidence can a woman have in a man that cannot control his language or his passion? I believe you are sincere. But you are young, and you ignore certain necessary restraints. Some women in my place would have taken offence at the freedom of your language. You must promise me—

JULIEN: But you tremble, too, Madame! I knew it! No woman could repel such love as mine!

MME. R.: My courage in listening to you surprises even myself. The people hereabouts have malicious tongues, Monsieur. The slightest suspicion of scandal would ruin us.

JULIEN: Fear nothing! My lips shall be sealed, my eyes closed, my manner indifferent; and if I should present myself at your house—

MME. R.: But, Monsieur, my husband—

JULIEN: Do not speak to me of that man!

MME. R.: I must defend him.

JULIEN: I have done that—for love of you!

MME. R.: He will hear of your defense of him, and
you never will have reason to regret your generosity.

JULIEN: Let me kneel before you, that I may look at
you more closely. I will do all that you wish,
and boldly, too, for I have gained new strength.
I wish to become a part of your life, to enjoy
with you all the intoxications that life affords;
all the enchantments of art, all the blessings of
heaven!

ARABELLA [*enters softly, and slips behind a tree*]:
Aha! I was sure of it!

MME. R.: I expect from you an immediate proof of
confidence and love.

JULIEN: Only tell me what you wish!

SCENE XII.

(*The same, then Murel and Gruchet, followed by
Rousselin*)

MME R.: Some one approaches! I must go into the
house.

JULIEN: Not yet! [*Enter Murel, L. 3. E., walking
leisurely across back of stage*]

GRUCHET [*enters L. 3. E., running after Murel*]: Give
me back my money!

MUREL [*still walks slowly*]: Go away! You annoy
me!

GRUCHET: Rascal!

MUREL [*turns suddenly and strikes Gruchet*]: Thief!

ROUSSELIN [*enters just as the blow is struck*]: Why, who is here? What is the matter?

JULIEN: Grant me only this favour, Madame! [*Kisses her hand audibly*]

ARABELLA [*recognizes Julien*]: Ah! it is he! [*Runs off*]

ROUSSELIN: What is going on here? [*Sees Arabella running*] Arabella! I will put her out of the house to-morrow!



ACT III.

Scene: A public ball-room in the Salon de Flore. At the back, facing the audience, a platform for an orchestra. A bass-viol stands in a corner, L. Several musical instruments hang on the walls; also a stand of tri-colored flags. In the middle of the platform are a table and chairs; two other tables stand R. and L. on the stage proper. A lower platform is placed directly in front of the orchestra platform. Many chairs stand R. and L. At the rear is a practicable balcony.

SCENE I.



OUSSELIN [*standing C.*]: I think it would sound well if I should compare Anarchy to a serpent—and a hydra-headed one at that! And Power—I might call that a vampire. No, that word is a little too pretentious. I must find some effective phrase that will arouse enthusiasm, such as: We must close the era of revolutions!—comrades!—inde-feasible rights!—and some words ending in “ism,”—parliamentarism, and things like that!

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I must be perfectly calm and collected. The electors will arrive soon. Everything is ready; the committee was organized last night. [*Points to various places on the stage*] Here the committee will sit. There is the place for the President. [*Points to table in the middle of the platform*] His two secretaries will sit one on each side of him. [*Steps up on the lower platform*] I shall stand here, facing the company. But what shall I lean upon? I must have something to lean upon—to represent a tribune. Wait! I have it! [*Steps down and takes a chair from the stage, remounts lower platform and places chair before him*] Good! And I must have a glass of water, because I begin to feel very thirsty already. [*Takes a glass of water which he finds on the president's table, and puts it on his own chair*] Let it stand there! Shall I have enough sugar! [*Peeps into the sugar-bowl on the president's table*] Oh, yes!

Now!—everyone is seated. The president opens the meeting, and some one begins to speak. He appeals to me, to ask me, for instance—But first, who is it that calls on me? Where is the person? I will suppose him to be on my right. I turn my head quickly. He must not be too far away. [*Steps down to arrange a chair R.; remounts platform*] I preserve my calm and dignified air, with one hand thrust in the front of my waistcoat. I wonder whether I should not have looked better in my frock-coat. This coat is easier for the arms. But I rather think the frock-coat would be the proper thing, for they say the common people like to have a speaker pay them the compliment of wearing good clothes.

Let me see, how is my cravat? [*Takes small mirror from pocket and examines his appearance; then puts it back in pocket*] I think my collar should be a little lower. [*Settles collar*] Not too low, however. I don't want to look like a romantic tenor! I feel sure all will go well, with a word from Murel now and then, to encourage me. Oh, it will be all right! Only—I do feel a bit nervous, and a slight indigestion—[*Drinks from glass of water*] There! It is nothing serious. All great orators have had to begin some time. Come, come, Rousselin! no more weakness! One man is as good as another, and I am better than a great many! This excitement is going to my head like a hot drink. I must put on a bold face! [*Strikes attitude*]

And do you address yourself to me, Monsieur?—This speaker must be in front of me. [*Steps down and places chair C. of stage; remounts platform*—Do you address yourself to me?—I must put both hands on my breast and bow slightly. [*Does so*—To me, who, during forty years—to me, whose patriotism—to me, who—to me, for whom—then, suddenly: Ah, you cannot really believe it, Monsieur!—Then he will sit staring at me, and not moving. [*Holds his head very high, his right forefinger pointing upward*] He says: “Your proofs, then! Give us your proofs! Ah, take care! You cannot juggle with the public faith!” I say nothing. “You are silent!” he cries; “Your silence condemns you! I will take action upon it!” Now I give him a little irony. I must say something cutting and assume a laugh of superiority.—Ha!

ha! ha! I acknowledge myself completely vanquished, Monsieur!—But two other men, over there—[*places two chairs*—]I recognize them—they cry out that I have urged the people to insurrection against our institutions—no matter what! Then I say in a furious tone,—What! You would obstruct the march of progress?—Development of the word “progress”—from the astronomer, with his telescope, who, to aid the hardy mariner—and so on, and so on,—To the humble village workman, gaining his living by the sweat of his brow; the proletarian of our cities; the artist, whose inspiration—and so on. I’ll keep talking until I find just the right phrase to introduce the word *bourgeoisie*. Then follows praise of the *bourgeoisie*; the third estate; the instructions of the electors to the deputies; ’eighty-nine; our commerce; the wealth of the nation; the development of the public welfare by the rise and progress of the middle classes. Then a workman calls out: “And the people,—what will you do for them?” I reply:—Ah! the people—the great people! And I give him a great deal of palaver on that subject. I exalt the character of Jean-Jacques Rousseau, who was once a servant; Jacquard, the weaver; Marceau, the tailor,—and all the servants and all the tailors will feel flattered! Then I will thunder against the corruption and heartlessness of the rich.—For what reason do they reproach you,—the people? For being poor!—Bravos!—Ah! to the man who knows all your virtues, how sweet is the duty of becoming your defender! I always feel a noble pride when I press the cal-

loused hand of an honest working-man, because his grasp, though perhaps a little rough, betokens genuineness and sincerity; because all differences of rank, title, and fortune are now—thank God!—things of the past; and nothing can compare with the sterling merit and true heart of a man of the people!—I tap myself on the breast. “Bravo! Bravo! Bravo!” [*Claps his hands, turning a little, L.*]

WAITER [*enters, L.*]: Monsieur Rousselin, the gentlemen have arrived.

ROUSSELIN: Let us retire, so that I shall not appear to have been—Shall I have time to get my other coat? I think so—if I run!

[*Exit Rousselin and Waiter.*]

SCENE II.

(*Enter all the Electors; the President, Voinchet, Marchais, Hombourg, Heurtelot, Onésime, the Village Policeman, Beaumesnil, Ledru, and others*)

VOINCHET: Quite a crowd of us! I have an idea that this is going to be rather amusing.

LEDRU: For a political meeting, I should think a more suitable place could have been chosen than the Salon de Flore.

BEAUMESNIL: Since there is no other public hall in the neighbourhood, I don't see how we could do any better. Which man are you going to nominate, Monsieur Marchais?

MARCHAIS: Oh, Lord! Rousselin, of course. It seems we must settle on him, after all.

LEDRU: I don't see why! I'm going to stir up some kind of row at this meeting!

VOINCHET: Look! There is the son of Bouvigny!

BEAUMESNIL: The father will not come here—he is too shrewd.

THE PRESIDENT: Order!

POLICEMAN: Order!

PRESIDENT: Gentlemen, it has been decided that meetings shall be held in order to discuss the merits of the candidates for the impending election. To-night we shall speak of the honourable Monsieur Rousselin; to-morrow night of the honourable Monsieur Gruchet. The meeting is open.

(Enter Rousselin, in a frock-coat, from a small door behind the president's chair. Salutes the company, and takes his place behind the chair on the lower platform)

VOINCHET: I demand that the candidate shall speak to us first about the railways.

ROUSSELIN [*coughs, and takes a sip of water*]: If any person had said, in the days of Charlemagne, or even in the time of Louis the Fourteenth, that a day would come when, in three hours, it would be possible to go—

VOINCHET: Oh, I don't mean that! Are you of the opinion that we should approve of a grant to a railway that shall run through Saint-Mathieu, or to one that will take in Bonneval?—which would be a hundred times better.

AN ELECTOR: Saint-Mathieu is more convenient for the larger part of the public. Declare yourself in favour of that, Monsieur Rousselin!

ROUSSELIN: Why should I not speak in favour of the general development of these gigantic enterprises, that change the situation of capitals, prove the genius of man, and carry prosperity into the midst of all communities?

HOMBOURG: That is not true; they often ruin them!

ROUSSELIN: What, Monsieur! Would you oppose the march of progress? Progress, which, from the astronomer—

HOMBOURG: But the railway passengers—

ROUSSELIN: With his telescope—

HOMBOURG: Ah, if you try to shut me up—

PRESIDENT: Monsieur Hombourg has the floor!

HOMBOURG: Travellers will never stop in our part of the country.

VOINCHET: He is an inn-keeper—that is the reason why he complains!

HOMBOURG: And a very good inn it is, too!

ELECTORS: Enough! enough! Sit down! [Hombourg *is forced to sit down*]

PRESIDENT: No violence, gentlemen!

POLICEMAN: Silence!

HOMBOURG [*to Rousselin*]: That's the way you defend our interests!

ROUSSELIN: I declare—

AN ELECTOR: He must uphold free trade!

ROUSSELIN: Certainly! By means of the untaxed transmission of merchandise, a day of universal brotherhood among all mankind will dawn—

AN ELECTOR: We must admit English woollens, and proclaim the freedom of the hosiery trade!

ROUSSELIN: And the exemption of everything!

SEVERAL ELECTORS: Yes! yes!

OTHER ELECTORS: No! no!

ROUSSELIN: May heaven grant us abundance of grain and cattle!

A FARMER [*wearing a peasant's blouse*]: You are a pretty chap to talk about agriculture.

ROUSSELIN: I will speak to you immediately on that subject. [*Drinks. A pause*]

HEURTELOT [*speaks from the balcony, to which he has mounted unobserved*]: What is your opinion on the subject of blind beetles, Monsieur?

ALL [*laugh loudly*]: Ha! ha! ha!

PRESIDENT: A little less levity, gentlemen!

POLICEMAN: No disorder! In the name of the law, sit down! [*Electors that have sprung up re-seat themselves, and quiet is gradually restored*]

MARCHAIS [*pushed forward by his neighbors*]: Monsieur Rousselin, we should like to know your ideas about taxes.

ROUSSELIN: Taxes! [*Aside*] Great heavens! [*Aloud*] Oh, certainly! Taxes are disagreeable but—necessary! They may be compared to a pump, which sucks up from the earth a fertilizing element that expands under the sun's rays. It remains to be seen whether the means justify the end;—and if—as an illustration—one should happen to exhaust it—

PRESIDENT [*leans toward Rousselin*]: Charming comparison!

VOINCHET: All land-owners are over-taxed.

HEURTELOT: And we have to pay more than thirty sous' tax on a litre of cognac.

LEDRU: The navy devours our earnings!

BEAUMESNIL: Does the country really need the Botanical Gardens, I ask?

ROUSSELIN: There is no doubt that we should begin at once to practise great economy!

ALL: Good! Good!

ROUSSELIN: And the parsimonious government, whereas it ought to—

BEAUMESNIL: Bring up all our children at its own expense!

MARCHAIS: Protect commerce!

FARMER: Encourage agriculture!

ROUSSELIN: Certainly, certainly! You are all quite right!

BEAUMESNIL: Furnish water and gas free in every house!

ROUSSELIN: Um! Possibly—yes!

HOMBOURG: You are forgetting all about the livery business.

ROUSSELIN: Oh, not at all, not at all! But permit me to resume the thread of my discourse, and to group—

LEDRU: We know your way of getting around everybody! But if you had Gruchet before you—

ROUSSELIN: And do you compare me to Gruchet?—me, who have seen during the past forty years, —me, whose patriotism—ah! how little you know me, Monsieur!

LEDRU: Yes, I do compare him to you, I tell you!

ROUSSELIN: That village Catiline!

HEURTELLOT [*from the balcony*]: Who the deuce was Catiline, eh?

ROUSSELIN: He was a celebrated conspirator, who, in Rome—

LEDRU: But Gruchet is not a conspirator.

HEURTELLOT: And do you belong to the police, Monsieur?

ALL [*speaking confusedly*]: He is! He is! No, he is not! [*Great disorder*]

ROUSSELIN: Citizens! For heaven's sake! I beg of you, listen to me!

MARCHAIS: Well, we are listening. [*All become suddenly quiet. Rousselin tries to speak, but remains silent. Roars of laughter from the crowd*]

POLICEMAN: Silence!

HEURTELOT: He must explain his views as to the right to work.

ALL: Yes! yes! what about a man's right to work?

ROUSSELIN: Masses of books have been written on that subject. [*Murmurs*] Ah, you know that, do you? Well, have you read them?

HEURTELOT: No!

ROUSSELIN: I know them by heart! And if, like me, you had passed many nights in the solitude of your apartment, studying—

HEURTELOT: There! that's enough about you! What about the right to work?

ROUSSELIN: Oh! Ah! Without doubt, everyone ought to work.

HEURTELOT: And to demand work!

MARCHAIS: But suppose one has no need to work?

ROUSSELIN: Oh, never mind that point!

MARCHAIS: What! Would you attack property-owners?

ROUSSELIN: Absurd! When did I do that?

MARCHAIS [*jumps up on the stage*]: Ah, you force me to put myself forward!

ELECTORS [*from the right*]: Come down!

ELECTORS [*from the left*]: No; let him stay!

ROUSSELIN: Yes, let him remain. I admit the contradiction. I am in favour of liberty before all!

[*Applause from the right, murmurs from the left. Marchais turns towards Rousselin*] Does the word "liberty" choke you, Monsieur? It is because you do not in the least understand the meaning of economy—the value of humanitarianism. The press has elucidated the matter somewhat; and the press—mark it well, fellow-citizens—is a torch, a sentinel that—

BEAUMESNIL: Get back to the question!

MARCHAIS: Yes, the question of property.

ROUSSELIN: Well, like you, I love it! I am a property-owner myself! You see, therefore, that we are agreed upon that point.

MARCHAIS [*embarrassed*]: Well!—hum!—well!

LEDRU [*mockingly*]: Ah, the poor grocer! [*Laughter*]

ROUSSELIN: One word more! [*To Marchais*] I am about to convince you. Isn't it true that we ought, as much as possible, to democratize silver and republicanize the circulating medium? The more it circulates, the more of it falls into the pockets of the people, and consequently into yours. Now let us consider the matter of credit.

MARCHAIS: There should not be any credit!

ROUSSELIN: Oh, really—

LECRU: What! No credit?

ROUSSELIN: You are right to protest, Monsieur Ledru, because if credit is withdrawn there is no more money; and, on the other hand, it is money that forms the basis of credit. The two terms are correlative. [*Shakes Marchais gently by the arm*] Do you understand that the terms are correlative? You do not answer. Your silence condemns you. I shall take action upon it!

ALL: No! No! Enough! Enough! [Marchais *returns to his place*]

ROUSSELIN: Thus, my fellow-citizens, is the great question of labour settled! To sum up,—no property, no work! A man creates labour because he is rich, and without work there will be no riches. You work, not to become property-owners, because you are that already. Your trade is your capital, and you are all capitalists!

FARMER: Queer kind of capitalists!

MARCHAIS: You mix everything up very strangely, Monsieur!

LEDRU: He makes fun of everyone!

ALL: Yes! Yes! He laughs at us! Let us adjourn! Open the doors! Adjourn!

PRESIDENT: This is intolerable! One cannot—

POLICEMAN: I shall clear the way. [*Enter Murel*]

ROUSSELIN [*aside*]: Murel! At last!

LEDRU: Let the candidate explain the eulogies of the opinions of the Count de Bouvigny, which he made in your presence. [*To the Workmen*] You were there, some of you.

ROUSSELIN: But—I—I—

LEDRU: He is lost!

HEURTELOT: Catch him with a boat-hook! [*Laughter*]

VOINCHET: Call a doctor! [*Louder laughter*]

MUREL: I, too, was present, gentlemen! The honourable Monsieur Rousselin appeared to condescend to agree with the sentiments of the Count de Bouvigny. He does not seek to hide the fact; he even boasts of it!

ROUSSELIN [*proudly*]: Ah!

MUREL: And it was precisely because of the electors who surrounded him that, in order to strengthen

their convictions and to make them see how far certain persons would go in—

ROUSSELIN: Obscurantism!

MUREL: Exactly! It was, I say, a bit of parliamentary tactics, a ruse, quite legitimate, to—pardon the expression!—catch them in a net!

HEURTELOT: That's all too deep for us!

LEDRU: You are right! it was the conduct of a mountebank.

MUREL: But I—

HEURTELOT: Do not defend him!

LEDRU: And this is the man that promised to box the prefect's ears!

ROUSSELIN: And why not?

POLICEMAN [*taps Rousselin lightly on the shoulder*]: Gently, Monsieur Rousselin, gently!

ALL: Enough! Enough! Adjourn! Adjourn! [*All rise. Rousselin makes a despairing gesture; then turns to the president, who is about to go*]

PRESIDENT: A rather unfavourable meeting, my dear sir! Let us hope that some other time—

ROUSSELIN [*observes Murel about to go*]: Murel is going, too! [*To Marchais, who passes near him*] Marchais! Oh, it is too bad! too bad!

MARCHAIS: What can you expect, holding such opinions as yours? [*Exit all the Electors, leaving Rousselin, Onésime and a Waiter.*]

SCENE III.

ROUSSELIN [*descends from platform*]: Farewell, my dreams! Nothing is left for me now but to fly, or to throw myself in the water! They will de-

molish me! [*Looks at the chairs*] They sat there,—but instead of the delighted crowd, whose applause I heard in imagination—ah! [*The Waiter begins to arrange the chairs in orderly rows*] Ah, fatal ambition! as ruinous to kings as to men of lower rank! And I did not get a chance to make my speech—they cut me off every time! Ah, I suffer! [*To the Waiter*] Take away all those chairs—I have no more need of them. [*Aside*] The sight of them gets on my nerves!

WAITER [*addresses Onésime, whom he discovers sitting in the corner, behind the bass-viol*]: Do you intend to remain there, Monsieur?

ONÉSIME [*comes forward timidly*]: Monsieur Rouselin!

ROUSSELIN: Ah, is it you, Onésime?

ONÉSIME: I wish I could find something consoling to say to you, because you have my entire sympathy.

ROUSSELIN: Thank you! Everyone else has abandoned me—even Murel.

ONÉSIME: He has just gone out with Monsieur Dordart's clerk.

ROUSSELIN: I might run and catch him! [*Looks out of the window*] There is still a crowd in the street, and they are capable of committing any outrage upon me if I should go out.

ONÉSIME: I hardly think that, Monsieur.

ROUSSELIN: Hasn't it been proved within the walls of this room? They would insult me still worse if I should show myself to them now. Oh, the villainous populace! I can understand Nero's feelings!

ONÉSIME: When my father received from the prefect a letter telling him he had no chance of election, he was very much disappointed and cast down, as you are. But his philosophy soon enabled him to get over it.

ROUSSELIN: Tell me—you, whom I always thought a good fellow—you will not deceive me?

ONÉSIME: Oh, Monsieur!

ROUSSELIN: Has your father—[*Turns to the Waiter, who is carrying out chairs*] He irritates me, that waiter! Go! leave us in peace! [*Exit Waiter*] Has your father still any adherents who would support him with their votes? He showed me a long list of names of communes—

ONÉSIME: He is absolutely certain of the votes of sixty-four labourers. I have seen their names.

ROUSSELIN [*aside*]: Not an alarming number!

ONÉSIME: But I have something to give you, Monsieur. An old woman stopped me as I was about to enter this house, and said, “Do me the favour to hand this note to Monsieur Rousselin.” [*Hands a note*]

ROUSSELIN: An odd-looking letter! Let us see what it says. [*Opens and reads the note*] “A person who is interested in you believes it his duty to warn you that Madame Rousselin—” [*stops, astounded*]

ONÉSIME: Do you wish to send back any answer to that?

ROUSSELIN [*sneering*]: An answer?

ONÉSIME: Yes.

ROUSSELIN [*furiously*]: My answer would be a kick for the fool who executes such a commission! [*Exit Onésime hastily*] Pooh! only an anonymous letter! I am an idiot to let it disturb me!

[Crushes the note and throws it on the floor]
Apparently, the hatred of my enemies knows no bounds. This is a dirty trick, surpassing all the others. It was written to draw my attention away from political matters; and to spoil the chances of my election, the wretches do not hesitate to attack my honour! I am sure this is some of Gruchet's work. His servant is always nosing about my place. *[Picks up letter and reads]*
"Your wife has a lover." My wife has no lover! What man is there who could be her lover? What a stupid accusation! *[Pause]* I remember hearing, the other evening, out in the park, a box on the ear, followed by a kiss! And then immediately after that I saw Miss Arabella going towards the house; but surely she was not alone, for I am positive I heard a loud slap. Can it be that some insolent puppy presumed to approach my wife? Impossible! She would have told me of it. And in that case, the kiss would have come before the blow, whereas I remember distinctly that the blow came first and the kiss afterwards! Bah! I shall worry no more about it; I have other things to think of. And now to work! *[About to go. Enter Gruchet]*

SCENE IV.

GRUCHET: Monsieur Murel is not here, it appears.

ROUSSELIN: You have come to mock me, I suppose,
—to enjoy my chagrin, and to give me some of
your sneers.

GRUCHET: Not at all!

ROUSSELIN: At least, you might have used fair means, Monsieur.

GRUCHET: The right is on my side.

ROUSSELIN: Oh, I understand that in politics—

GRUCHET: It is not the love of politics that has prompted me, but a more humble interest. Monsieur Murel—

ROUSSELIN: Murel! I don't care a button for him!

GRUCHET: He has avoided me for a week, in spite of all his fine promises. He has behaved in an abominable manner. He was not content with making me a party to his revengeful actions,—I tell you, I could betray him to the authorities, but I have not done so out of respect to everyone concerned, and for the sake of his working-people.

ROUSSELIN: Say quickly whatever you have to say.

GRUCHET: When Murel came here, he was interested in speculations on the Bourse, which at the beginning were very fortunate. In fact, he did so well that—for the first time—I lent him ten thousand francs. He paid them back, to be sure, and with interest. Two months later he borrowed five thousand of me. But his luck had changed. A third time—

ROUSSELIN: I really don't see that this concerns me at all!

GRUCHET: In short, he actually owes me to-day thirty thousand two hundred and twenty-six francs and fifteen centimes!

ROUSSELIN [*aside*]: This bit of information may be useful!

GRUCHET: That young man has abused my confidence! He deluded me by saying that he had a prospect of making a rich marriage.

ROUSSELIN: The rascal!

GRUCHET: Thanks to him, I now find myself without money. For several days, following his advice, I have been spending a great deal! [*Sighs*] And since you are his friend, will you not ask him to give me back the money that belongs to me?

ROUSSELIN: You, my rival, ask me that?

GRUCHET: I have not taken an oath to remain your rival. I have a heart, Monsieur Rousselin, and I know how to appreciate kindness.

ROUSSELIN: Do you, indeed? Perhaps you remember that I hold a receipt from you for six thousand francs, lent some time ago to help you set yourself up in business, which—counting the interest—now amounts to more than twenty thousand francs.

GRUCHET: I wished to speak to you about that very matter. But I am compelled to be always giving and giving.

ROUSSELIN: I rather think that I do more of that sort of thing than anyone else!

GRUCHET: Remember how many persons I have depending upon me, and that I have—although you may not believe it—a certain amount of influence. If you would give me back that paper you just mentioned, we might come to an understanding.

ROUSSELIN: An understanding? On what point?

GRUCHET: Well,—I would—cut loose from the electors—give up my chances.

ROUSSELIN: And if I should not be elected,—then I should lose the deputyship and the money too!

GRUCHET: Oh, you are too modest!

ROUSSELIN: What do you mean by that?

GRUCHET: Have your own way, then! There would be time to change matters, even at the last moment. I tell you once more, you are making a mistake. [*Turns to the left*]

ROUSSELIN: Where are you going by that door?

GRUCHET: To a private room just outside, where I think Julien is writing out his report of the meeting. You are making a blunder, I assure you.
[*Exit, L.*]

SCENE V.

ROUSSELIN: Was that a ruse or was he speaking the truth? As to Murel—he is an idiot, to allow himself to be drawn into stock speculations. I always suspected him of it. But I shall not bother my head about him; he has lost his credit with the people, and by Jove!—

MUREL [*enters joyously*]: Pardon me, my dear Rouselin, for leaving you so abruptly! I have just come from Dodart's office. What an event, my dear friend! Such a fortunate—

ROUSSELIN: Ha! You're a nice fellow! I have been obliged to receive your creditors. Gruchet demands thirty thousand francs!

MUREL: He shall have them next week!

ROUSSELIN: Still boasting, are you? You never have a doubt about anything! Not even about my election. Not everyone is as clever as you; and now I suppose you intend to—

MUREL: To support Gruchet, were you about to say?

ROUSSELIN: Yes, I was! For a whole week now *The Impartial* has done nothing to help my cause.

MUREL: I was away on a journey, and no sooner did I arrive home than I rushed to the office.

ROUSSELIN: That's a slim excuse!

MUREL: Gruchet's demand for payment at this time is simply an act of revenge. I have ruined myself for you. But fortunately—

ROUSSELIN: What is fortunate?

MUREL: Well—you have, in a way, promised me your daughter's hand.

ROUSSELIN: Oh, listen to him!

MUREL: But you do not know that I have just fallen heir to a fortune.

ROUSSELIN: Your aunt's, perhaps!

MUREL: Precisely!

ROUSSELIN: That joke is rather stale.

MUREL: I swear to you that my aunt is dead!

ROUSSELIN: All right! Bury her, then, but don't try to fool me with your story of inheritance.

MUREL: But it is absolutely true, I tell you! Only, as the poor woman died after I left her, her executors are trying to discover whether she left any later will.

ROUSSELIN: Ah, there is a doubt! Well, for my part, I like people that are sure of what they say and do.

MUREL: Monsieur Rousselin, you forget what I am able to do for you.

ROUSSELIN: No great things, I fancy! Your own workmen won't listen to you any more.

MUREL: Indeed! You really believe that? Just because five or six brawling fellows, who I had discharged from the factory, turned against me! But there are others!

ROUSSELIN: Why didn't they come to the meeting, then?

MUREL: How could I bring them here when I was absent on a journey?

ROUSSELIN [*aside*]: That's a fine reason!

MUREL: You do not know their humour, but I will wager that between now and next Sunday, I could—but no, I will not mix myself up in any more of your affairs. I will work for Gruchet.

ROUSSELIN [*aside*]: He threatens me! I wonder whether there is still a hope! [*Aloud*] So you believe that the effect of a reunion would not be altogether bad?

MUREL: Well, I don't know. You see, you have hurt the feelings of the people.

ROUSSELIN: But I myself am one of the people! My father was a humble workman. We must impress that upon them, my good Murel! Say that I have suffered much for them, because the government has laid its hand upon me, only just now. Go back to the factory quickly and speak to them again.

MUREL: But listen—wait! I must show you the certificate of my aunt's death.

ROUSSELIN: Go! Go! Make them understand—

MUREL: First, she left a farm—

SCENE VI.

(*The same, including Mme. Rousselin and Louise*)

MME. R. [*to Louise, speaking off stage*]: Follow me, Louise! What are you looking at out there?

[*Enter Mme. R. and Louise*] Ah! I have found you at last! [*To Rousselin*] I was so anxious about you. If you only had a little sense!

ROUSSELIN: I could not get away before, my dear.

LOUISE [*sees Murel*]: Ah! my friend!

MUREL: Louise!

MME. R. [*scandalised*]: What does this mean? Louise, is this proper behaviour for a young girl? And you, Monsieur, why do you presume to be so familiar?

MUREL: My dear Madame, Monsieur Rousselin will explain to you —

MME. R.: I am decidedly curious to know [*draws Rousselin aside*] for what possible reason my daughter —

ROUSSELIN: My dear, first of all, you must understand — [*They talk aside*]

LOUISE [*to Murel*]: It was I who made mamma come. I knew you were here, and it was the only way I could manage to see you.

MUREL: We must not seem to be too much interested in each other; I will tell you later the reason why. [*Approaches M. and Mme. Rousselin*] Madame, although I know it is the custom to ask a friend to act as an intermediary in these matters, I am forced by circumstances to act for myself; and I beg you now to give me the hand of Mademoiselle Louise in marriage.

MME. R.: But, Monsieur, persons of our station in life do not wish —

MUREL [*hastily*]: The change in my fortunes warrants my making this request.

ROUSSELIN: We must first be fully satisfied on that point.

MME. R.: But this is entirely contrary to ordinary etiquette!

LOUISE [*smiles*]: Oh, mamma!

MME. R.: And such an unconventional proposal in a public place!—it is really—really—

SCENE VII.

JULIEN [*enters*]: I have come, Monsieur [*to Rousselin*], to place myself wholly at your disposal.

ROUSSELIN: You?

JULIEN: Yes, certainly!

MUREL [*aside*]: Who brought him here?

JULIEN: As the journal that I represent has the authority of seniority over any other publication in this part of the country, I can be of great service to you, Monsieur.

ROUSSELIN [*astonished*]: But how about Murel?

JULIEN [*looks at Mme R.*]: Through that door I heard all that passed at the meeting; and it will be perfectly easy for me to make a favourable report of it—of course [*indicates Murel*], with the permission of my chief.

ROUSSELIN: I do not know how to express my gratitude to you!

MME. R. [*aside to Rousselin*]: Now you see how successful I have been! [*Aside to Julien*] I thank you, Monsieur!

JULIEN [*aside to Mme R.*]: Your eyes have inspired me, believe it, Madame!

ROUSSELIN [*to Mme. R.*]: He is really charming! Protected by you, he is sure of a staunch supporter!

MUREL: He has wonderful talent, and a remarkably clever and picturesque style of writing!

ROUSSELIN: I can easily believe it.

MUREL: He has plenty of strength, too, when he takes the trouble to use it. [*Aside to Julien*] You will oblige me by saying that this idea was mine!

JULIEN: Well, I own, Monsieur Rousselin, that in spite of the former arguments of our friend Murel—who always praised you with the greatest enthusiasm—I was rather obstinate and hard to convince. [*Looks at Mme. R.*] But now, with the suddenness of a flash of light, I understand everything, and I will obey your wishes!

ROUSSELIN: Ah, my dear Monsieur, I am filled with gratitude!

JULIEN [*aside to Mme. R.*]: When shall we meet again?

MME. R. [*aside to Julien*]: I will send you word!

ROUSSELIN: I do not exactly know how you will succeed in winning the favour of Madame Rousselin, my dear Monsieur Duprat! [*Smiles*]

JULIEN [*gaily*]: I shall try my best to do so, I assure you, Monsieur!

ROUSSELIN [*to Mme. R.*]: Ask Monsieur Julien to dine with us this evening, quite *en famille*.

MME. R. [*curtseys low*]: Certainly, with the greatest pleasure!

JULIEN [*bows*]: Madame!

ACT IV.

Scene: Rousselin's study. Large window at the back, showing view of the country. Several doors R. and L. A desk stands L., with a clock on its top shelf.

SCENE I.



PIERRE [*stands at half-open door, speaking loudly to some person off the stage*]: François! see that carriages are sent at once to take eight gentlemen to Saint-Léonard, and do not close the drive-way gates. Elizabeth must open the bulletins as they arrive. Don't forget to stop at the stationer's on your way back, and bring home the visiting-cards! [*Enter a Messenger, who pants under a load of newspapers*] That's heavy, isn't it, my good man? Put it down there—that's right! [*The Messenger deposits his bundle, then goes outside the door, and returns with a much larger package, which he puts down beside the first*] Now go down to the kitchen and get something to brace you up! They are drinking champagne out of preserve-pots down there! Everything goes just now, you see! [*Exit Mes-*

senger] This is election day, and next week — Paris! How long have I dreamed of living there, and longed for it — principally on account of the oysters and the Opera Ball! [*Looks at the two bundles on the floor*] There are more copies of that article written by Monsieur Duprat! Where shall I distribute them? Every one in the town has, without exaggeration, at least three copies of it already! And here are all these extra copies on our hands! Never mind! I'll get to work on them. [*Begins to divide the papers into small parcels. Enter the Policeman*] Ah! Father Morin! You are rather late to-day.

POLICEMAN: It is because some kind of row has been going on at Monsieur Murel's house; his workmen have all turned their backs on him now! Everything is going wrong, I fear. [*Helps Pierre to sort papers. Enter Félicité*]

PIERRE: How are you, Félicité? Good morning, Madame Gruchet! Ha! ha!

FÉLICITÉ: You are very rude, Pierre!

PIERRE: I thought you were all off with us, since your master set himself up in opposition to mine.

FÉLICITÉ [*drily*]: That was none of *my* business, was it? I have a message for your master.

PIERRE: He has gone out.

FÉLICITÉ: Will he return for luncheon?

PIERRE: For luncheon? Do you suppose he has time for luncheon? Why, he is rushing about from morning till night! Madame carries his meals to his room when he is at home, and Mademoiselle Louise goes about distributing food to the poor!

FÉLICITÉ: And the governess?

PIERRE: Oh, she is more sentimental than ever! [*To the Policeman*] No, not that way! [*Folds a paper carefully*] Monsieur Rousselin himself showed me how to fold these journals, so that this article shall catch the eye at first glance.

POLICEMAN: He is making lively times in this district.

PIERRE: I believe you, my boy!

FÉLICITÉ: While I am waiting, may I say a word to the English lady?

PIERRE [*points to a door, L.*]: Her room is out there, down the corridor, last door at the right.

FÉLICITÉ: Oh, I know! [*Crosses to door, L.*]

PIERRE: Here comes our good master! [*Félicité slips behind the door and remains unobserved in the corner. Enter Rousselin*]

SCENE II.

ROUSSELIN [*clasps Pierre's hand warmly*]: My dear friend!

PIERRE [*astonished*]: Why, master!

ROUSSELIN [*recovers himself*]: Oh! Ah!—a slight absence of mind! I have become so accustomed to shaking hands with my political friends! The palm of my right hand is almost inflamed! [*To the Policeman*] Ah! very good! [*Hands him money quietly*] Thank you very much, my good friend, for your assistance. Do not be afraid to call upon me—if—if—ever you need anything!

POLICEMAN [*with a deprecating gesture*]: Oh, that's all right, Monsieur!

[*Exit, with Pierre, helping to carry away the bundles.*]

ROUSSELIN: That newspaper article of Julien's does away with all possible objections that remained against me! It shows how absurd it was for the electors to form their opinions so hastily, and demonstrates that my conduct has been most wise and loyal! He praises my administrative ability, and even says that, should I be elected, I shall gain only what is my right! And he says it all with such style—so much elegance! Ah! I owe a great deal to the cleverness of my wife in managing this affair!

FÉLICITÉ [*comes from the corner, extending a note*]:
From Monsieur Gruchet!

ROUSSELIN [*takes note, opens it and reads*]: "Send me that receipt, and I will withdraw all opposition. You may entrust it to my servant." The devil! This might be called putting a knife to a man's throat! But—if he should withdraw and make no more trouble, and I should be nominated! That's worth considering. It is a large sum, and the interest increases it all the time. If he should be elected, I could get it all back. But—six thousand francs!—not so great a sum, after all—I had almost forgotten about it. What good would they do me? A man gains nothing without some sacrifice! [*Opens writing-desk*] Wait! [*Opens drawer in desk and takes out paper; gives it to Félicité*] Take that, and hasten home! Your master is waiting for it.

FÉLICITÉ: Thank you, Monsieur! [*Exit.*]

ROUSSELIN: His resignation comes rather late in the day! Pshaw! the voting is only just about to begin, and even if I should lose a few votes —

SCENE III.

(*The same, including Murel and Dodart*)

MUREL [*enters with Dodart*]: Now, perhaps you will believe me, Monsieur Rousselin. I have brought the notary, who will show you all the papers proving my inheritance.

DODART [*shows documents*]: Here are the legal papers, also the inventory, establishing the rights and qualities of my client as heir to the property of his aunt, Madame Murel, widow, late of Montélimart.

ROUSSELIN: I congratulate you!

MUREL: Now there will be no further opposition, I hope, to—to—

ROUSSELIN: To what, Monsieur Murel?

MUREL: Why, to my marriage!

ROUSSELIN: You cannot expect me to talk about that on such a day as this!

MUREL: Of course I know you are very much occupied. But, without saying anything decisive, you might give me a little encouragement.

ROUSSELIN: Have you heard the news? Hasn't anyone told you that Gruchet—

MUREL: Monsieur Rousselin, it seems to me you might listen to my request!

ROUSSELIN: No! no! Don't worry me now! You would do better to go and look after your workmen. Even in the short time that remains, they might—

MUREL: But I brought Dodart here expressly that he might explain my affairs to you!

ROUSSELIN: Go to your workmen now, I say! We can talk of your affairs later.

MUREL: You consent, then—it is certain?

ROUSSELIN: Yes, but don't lose any more time!

MUREL [*joyfully*]: Ah! you may count on me! Why, I ought to give them an increase in wages out of my own pocket! [*Exit.*]

SCENE IV.

ROUSSELIN: A good lad, that Murel!

DODART: Nevertheless, he deceives himself. The factory hands laugh at him now. As to his fortune—

(*Enter Marchais*)

MARCHAIS: Your servant, gentlemen! [*To Rousselin*] Monsieur de Bouvigny sent me here to receive your reply.

ROUSSELIN: Reply to what?

MARCHAIS: To the matter that Monsieur Dodart had just laid before you.

DODART [*slaps his own forehead*]: What a piece of thoughtlessness! The first that I have been guilty of in my career as a notary!

MARCHAIS: And he would like your answer in writing!

ROUSSELIN: But—

DODART: Let me explain. [*To Marchais*] Go out in the courtyard and wait a few moments. [*Exit Marchais*] Three days ago, Monsieur Rousselin,

the Count de Bouvigny informed me again that he still wishes to form an alliance with your family.

ROUSSELIN: I knew that well enough!

DODART: And he said that if you wish—hang it! you know one must use what means he can! They may not always be the most desirable, but—

ROUSSELIN: You have a very roundabout way of getting at this matter.

DODART: Had it not been for Murel, who rushed into my study and took up my time, I should have been here much sooner.

ROUSSELIN: Well, well! what *is* the business, for heaven's sake?

DODART: If you will allow your daughter to marry Monsieur Onésime, the Count says he is sure—positively sure, you understand—of your election, because he will send sixty-four of his own labourers to the polls to vote for you.

ROUSSELIN: This message by Marchais is a sort of final word?

DODART: Absolutely!

ROUSSELIN: Well,—but Murel?

DODART: You have just given him a promise.

ROUSSELIN: Was it really a promise?

DODART: Oh, rather!

ROUSSELIN: That is to say, not altogether! But—what do you advise me to do?

DODART: The situation is rather serious. Certain ties of friendship, and many other interests, attach me to Monsieur de Bouvigny, and I should be delighted to see an alliance made between his family and yours. On the other hand, I will not hide

from you the fact that Monsieur Murel is now—
[*aside*] party to a contract! [*Aloud*] You ought
to reflect, to look on all sides, to weigh every
consideration. On one side, there is family, on
the other, fortune! For Monsieur Murel is now a
good match. However, young Onésime—

ROUSSELIN: What shall I do? Oh, my wife! I had
forgotten her! I cannot do anything without
consulting her. [*Rings. A pause*] Everyone is
dead or asleep to-day! [*Calls*] Pierre! Pierre!
[*Enter Pierre*] Say to Madame Rousselin that I
wish to speak to her here.

PIERRE: Madame is not in the house, Monsieur.

ROUSSELIN: Look for her in the garden. [*Exit Pierre*]
She will discover some way—she has so much
tact.

DODART: In certain circumstances, I, too, consult my
wife, and to do her justice—[*Re-enter Pierre*]

PIERRE: Monsieur, I cannot find Madame in the garden.

ROUSSELIN: Well, search elsewhere, then! Find her!

PIERRE: The cook thinks that Madame went out some
time ago.

ROUSSELIN: Where was she going?

PIERRE: She did not say.

ROUSSELIN: Are you sure of that?

PIERRE: Quite sure, Monsieur. [*Pause. Exit Pierre.*]

ROUSSELIN: This is very extraordinary! Never in her
life has she—

ARABELLA [*enters hastily, with much excitement*]: Mon-
sieur! Monsieur! I must speak to you! Hear me!
It is something very important,—oh, very seri-
ous, Monsieur!

DODART: Shall I retire, Mademoiselle? [*Arabella nods*]
[*Exit Dodart.*]

SCENE V.

ROUSSELIN: What is the matter with you, Mademoiselle? Tell me quickly.

ARABELLA: Good heavens! Monsieur, pardon me if I dare—it is in your interest! Madame's absence seems very strange to you, and I believe I can—

ROUSSELIN: Is it, by chance—

ARABELLA: Ah, Monsieur! by chance! Listen! Your wife is now with Monsieur Julien!

ROUSSELIN [*stunned*]: What! [*Suddenly, after a pause*]
Of course! Something to do with my election!

ARABELLA: I do not believe it, because I met them at the Blue Cross, and watched them; they went into the little pavilion—you know, the hunters' rendezvous—and I—I—overheard these words from Monsieur Julien—without comprehending them altogether, in spite of the explanation that Monsieur Gruchet gave me just now, seeming to understand them better than I. Monsieur Julien said: "I will go out before you, and in order to make you understand that you may come out also without fear, I will shake my handkerchief behind me!"

ROUSSELIN: Impossible! Proofs, Miss Arabella, proofs!

SCENE VI.

DODART [*enters quickly*]: Marchais would not wait! From your summer-house in the park, he fancied he saw the Count de Bouvigny coming down the hill, surrounded by a great crowd.

ROUSSELIN: The sixty-four labourers!

DODART: The Count may make them vote for Gruchet!

ROUSSELIN: Oh, no! Gruchet has promised—but, after all—that miserable fellow—who knows what he will do?

DODART: Or the Count may make them put blank papers in the box.

ROUSSELIN: And perhaps that would be enough to spoil my chances!

DODART: But the hour is growing late!

ROUSSELIN: It will be some time before they can reach the city hall, fortunately. Tell Marchais to go to the count, and beg him to grant me at least—Where is Louise? Miss Arabella, call Louise! [*Exit Arabella*] How shall I persuade the girl?

DODART: If you think 'anything I can say—

ROUSSELIN: No, that might hurt her feelings. Wait here, and as soon as I have her consent—But Bouvigny demands a written reply! Can I ever—

DODART: Your word of honour will suffice. Then I will return at once to tell you—

ROUSSELIN: But you will not have time! The polls close at four o'clock! Run! Hasten!

DODART: I will go at once to the city hall.

ROUSSELIN: How I wish I could be there, so that I could know the sooner how affairs are going!

DODART: You will soon know.

ROUSSELIN: I hardly think so! You are not very quick!

DODART: If you win, I will wave my handkerchief as a signal to you. You will be able to see it from your window.

ROUSSELIN: A good idea! [*Enter Louise*]

LOUISE: Did you send for me, papa?

ROUSSELIN: Yes, my child. [*To Dodart*] Now go quickly, my dear friend!

DODART: But I must wait outside to learn Mademoiselle's decision.

ROUSSELIN: Oh, — true! [*Exit Dodart.*]

SCENE VII.

ROUSSELIN: Louise, you love your father, do you not?

LOUISE: Oh, papa! what a question!

ROUSSELIN: And for him you would do —

LOUISE: Anything he wishes!

ROUSSELIN: Good!. Now listen to me! It often happens that catastrophes come into the quietest lives. A perfectly honest man sometimes allows himself to be led astray by blandishments, or his own folly. Suppose, for instance—it is only a supposition, nothing more!—I had committed some reprehensible action, and that, in order to help me out of my trouble—

LOUISE: Oh, papa! You frighten me!

ROUSSELIN: Do not be alarmed, darling! The matter is not so serious as that. But, —suppose I should ask a certain sacrifice of you, would you resign yourself? I do not ask a sacrifice, however,—only a concession. It would not be difficult for you—the acquaintance has been so short. Briefly, then, my poor little girl, I ask you to think no more of Monsieur Murel!

LOUISE: But I love him!

ROUSSELIN: What! Nonsense! You have only allowed yourself to be taken with his manners and his dashing way of talking.

LOUISE: I find him very charming indeed!

ROUSSELIN: But, my child,—I cannot tell you the details, but I will just hint to you that his morals are far from good!

LOUISE: That is not true!

ROUSSELIN: Then, he is overwhelmed with debts! We shall probably see him running away from them at no very distant day!

LOUISE: But why? He is rich now.

ROUSSELIN: Ah! you are thinking of his fortune, are you? I had not spoken of it. I thought your sentiments were higher, more noble than that!

LOUISE: But I did love him for himself, from the very first day I saw him!

ROUSSELIN: And you cherish your own little interests, too,—own up to it! You do not disdain little frivolities and pretty things; you like titles; and you would be very happy in Paris—after I become deputy—to take your place in fashionable society; to be invited to the houses of the Faubourg Saint-Germain. Wouldn't you like to be a countess?

LOUISE: A countess—I?

ROUSSELIN: Yes,—by marrying Onésime!

LOUISE: Never—so long as I live! Marry an idiot who does nothing but gaze at the tips of his boots—who hasn't brains enough to get an engagement as *valet de chambre*! He is incapable of speaking two sensible words! And what charming sisters-in-law I should have! They don't know how to spell! And a pretty father-

in-law—who looks like a farmer! And such pride and arrogance, and such a style of dressing themselves! Why, they wear gloves made of floss silk!

ROUSSELIN: You are very unjust. Onésime has been much better educated than you think. He was brought up under the tutorship of an eminent churchman; and the family dates from the twelfth century. You can see their genealogical tree in the grand hall of the castle. The ladies—they are not models of fashion, it is true, but what of that? And as for the Count de Bouvigny—there is no more loyal friend—

LOUISE: But you have been very bitter against him since you became a candidate, and the Count has shown just as great an enmity towards you! He is not like Murel, who has stood by you faithfully. And he stands by you still! Yet you ask me to forget him! I do not understand all this. What does it mean?

ROUSSELIN: I cannot explain it to you, my child, but surely you do not think I wish to make you unhappy. You do not doubt my tenderness, my judgment, my good sense? I know the world well. I know what is best for you. You would never be compelled to leave us—we should always be together. Nothing would be changed. I entreat you, my dear Louise—try to please me!

LOUISE: Ah, you torture me!

ROUSSELIN: I do not command—I supplicate you!
[*Kneels*] Save me!

LOUISE [*her hand on her heart*]: No! I cannot!

ROUSSELIN [*despairingly*]: You will be compelled to reproach yourself for having killed your father!

LOUISE [*starts up*]: Ah, my God! Do what you will, then! [*Exit.*]

ROUSSELIN [*runs to door, up stage; opens it and speaks loudly*]: Dodart! Give the Count my word of honour! Quick! [*Comes down C.*] That was a painful scene! Poor little girl! But, after all, why shouldn't she love Onésime just as well as Murel? He is as good as any one else. And he will be much easier to manage than Murel! No, I have not done badly; everyone will be pleased, particularly my wife. [*Starts*] My wife! Ah! That serpent of an Arabella, with her lies and insinuations! In spite of myself, I— [*Enter Voinchet*] What! Do you not intend to vote?

SCENE VIII.

VOINCHET: Yes, immediately. There are fifteen of us from Bonneval; the others are waiting for me in the Café Français, and we shall all go to the city hall together.

ROUSSELIN [*very graciously*]: And how can I be of service to you, Monsieur?

VOINCHET: One of the engineers of the new railway has just told me that the road will certainly be laid by way of Saint-Mathieu, although at first, it was thought that it would run through Bonneval. Considering that probability, I had bought a piece of ground, and, in order to be able to claim a larger indemnity, I had even started a nursery upon it! So now I find myself very much embarrassed. I wish to change my business, but

THE CANDIDATE

III

how shall I dispose of about five hundred bergamot pear-trees, eight hundred peach-trees, three hundred Emperors of China, and more than a hundred and sixty pigeons?

ROUSSELIN: I do not see that I can do anything to help you in the matter.

VOINCHET: Pardon me! You have at the rear end of your park an excellent soil for raising fruit-trees—fine and rich!—and at the rate of thirty sous apiece, I will gladly turn over to you all my shrubs!

ROUSSELIN [*walks towards the door with Voinchet*]: Well, well! I will decide about it later.

VOINCHET: You will take them, of course? You shall receive the first load to-morrow. Now I will go to join my friends! [*Exit.*]

HOMBOURG [*enters, L.*]: I have only come to say, Monsieur, that you must take my—

ROUSSELIN: But I have your chestnut horses already, man! They have been in my stable three days!

HOMBOURG: And that's the right place for them! But listen—for rough cartage and heavy work, Monsieur de Bouvigny (oh! you will beat that man, without fail!) has refused to buy from me a fine, strong mare, and the price was a mere trifle—only forty pistoles!

ROUSSELIN: And do you wish me to buy it?

HOMBOURG: That would give me a great deal of pleasure, Monsieur!

ROUSSELIN: Very well, I will take it.

HOMBOURG: Excuse me, Monsieur Rousselin, but—is it too much to ask—a small sum on account—for the chestnuts, you know? The remainder at your leisure, of course!

ROUSSELIN: Oh, certainly! [*Goes to desk and opens drawer*] How are things going at the city hall?

HOMBOURG: All goes well.

ROUSSELIN: Have you been there?

HOMBOURG: Yes, indeed.

ROUSSELIN [*aside, pushes back the drawer*]: There is no great hurry!

HOMBOURG [*sees Rousselin's movement*]: That is to say, I went there, of course, to get my ballot. I have now just time to go and vote. [*Rousselin opens drawer and hands money to Hombourg*] Thanks for your kindness! [*About to go*] You ought to cut a dash, Monsieur Rousselin! Now, there is that pretty little Normandy nag I told you about—

ROUSSELIN: Oh, enough! Enough!

HOMBOURG: If it were freshened up a bit and well groomed, it would make a fine pony for Mademoiselle!

ROUSSELIN [*aside*]: Poor Louise!

HOMBOURG: It would be a pleasant distraction for her.

ROUSSELIN [*sighs*]: Well, I will take the pony!

[*Exit Hombourg.*]

BEAUMESNIL [*standing at threshold of door, R.*]: Only two words with you, Monsieur! I have brought my son to you!

ROUSSELIN: And why have you done that?

BEAUMESNIL: He is out in the courtyard now, playing with the dog. Will you see him? It is he of whom I spoke to you regarding his education. We hope for a little help from you.

ROUSSELIN: I will do what I can, certainly.

BEAUMESNIL: These children cost so much! And I have seven, Monsieur, all as strong as young Turks!

ROUSSELIN [*aside*]: That's encouraging!

BEAUMESNIL: His schoolmaster has sent me a bill for two quarters, and though it humiliates me to ask you,—still, if you could advance me the money—

ROUSSELIN [*opens drawer of the desk*]: How much is it a quarter?

BEAUMESNIL [*shows a long bill*]: There are some extras besides. [*Rousselin gives him money*] I will run home and tell the good news! Frankly, I came here on purpose to see you!

ROUSSELIN: What! did you not come to vote? How about my election?

BEAUMESNIL: I thought that was to come off to-morrow! I live so quietly at home, Monsieur, in my own little circle! But I will go at once and do my duty—at once, Monsieur! [*Exit.*]

LEDRU [*enters, C.*]: Ah, famous! You are as good as elected!

ROUSSELIN [*joyfully*]: Ah!

LEDRU: Gruchet has withdrawn. Everyone has known it for the last two hours. He was right—it was the prudent thing for him to do. To tell the truth, I helped to spoil his chances, and you ought to recognise my friendly services by trying to obtain for me—[*Shows the buttonhole of his coat*]

ROUSSELIN [*speaks low*]: The ribbon!

LEDRU [*loudly*]: If I did not deserve it I would not ask for it, but—You appear very cold, Monsieur Rousselin!

ROUSSELIN: But, my dear friend, how can I do this for you? I am not yet a minister!

LEDRU: Oh, well! never mind! Only—I have behind me twenty-five men—good, lively fellows,

Heurtelot at the head of them, with some of Murel's mill-hands—and they are waiting for me at the market. I told them I was coming here to make you a proposition, and they will wait until I tell them how it was received. Now, I warn you, if you don't swear that you will try to obtain for me the cross of honour—

ROUSSELIN: Oh, very well! I will try! And I will buy a few foreign orders also for you!

LEDRU: All in good time! *[Exit quickly.]*

SCENE IX.

ROUSSELIN *[looks out of wide window at the back of stage]*: He will have just time—there are still five minutes! In five minutes the polls will close, and then!—I do not dream! It is true! A brilliant future opens before me! Oh, to take my place among distinguished men! To call myself a member of some committee; to be chosen sometimes to make a report; to talk of budgets, amendments, sub-amendments; and to take part in many affairs, all of the greatest importance! Every morning I shall see my name printed in the journals, even in those of which I do not know the language!

The theatres! the hunt! the women! Isn't all that well worth having? *[Pause]* But, in order to obtain it, I am compelled to give my money, my own flesh and blood—everything! Yes, I have sacrificed my daughter—my poor daughter! *[Weeps]* I feel the deepest remorse, and I do not

even know whether Bouvigny will keep his word. One does not sign votes. [*The clock strikes four*] Four o'clock! It is all over! They will count the vote at once—that will not take long. How shall I pass the time until I hear the result? Some intimate friend—even if it were only Murel—ought to come here soon, to give me the first news.

Oh, men! men! One may ruin himself for them without finding any gratitude! If they do not elect me—Ah, well! so much the worse for them! Where can they find another candidate like me? I should do my duty! [*Stamps his foot*] Oh, come! hasten, some one! They are all against me, the wretches! This is killing me! My head reels! I don't know what I am about! If this suspense keeps on, I shall smash the furniture!

SCENE X.

(*Enter a Beggar, pretending to be blind*)

ROUSSELIN: This is not an elector! Why didn't some one hustle him off the premises? Who allowed you to enter my doors?

BEGGAR: The house was open, and some one told me I should find in here a man who was kind to everyone—the good Monsieur Rousselin! No one talks of anything but you, Monsieur. Give me something,—it will bring you good luck!

ROUSSELIN [*speaks to himself*]: It will bring me good luck! [*Puts two fingers in his waistcoat pocket;*

pauses; reflects] They say that alms given in critical circumstances possess a power for bringing good fortune that no one can explain. I ought to have gone to church this morning—

BEGGAR [*whines*]: Charity, if you please!

ROUSSELIN [*feels in all his pockets*]: I have no more money about me.

BEGGAR [*whines*]: Something, Monsieur!

ROUSSELIN [*rummages in the drawers of his desk*]: No, not a sou! I have been giving away money all day long! This creature annoys me! Ah, I shall soon find that money flies!

BEGGAR: Charity, if you please! You, who are so rich! I want bread! Ah, how weak I am! [*Appears about to fall; leans against the door*]

ROUSSELIN [*discouraged*]: I cannot beat a blind man!

BEGGAR: Only the least thing—and I will pray to the good God for you!

ROUSSELIN [*tears his watch from its pocket and hands it to the Beggar*]: There! take that! and heaven will, without doubt, have pity on *me*! [*Exit Beggar quickly. Rousselin looks at the clock*] No one has come yet! Something bad has happened, and no one dares to tell me! I would go myself, but my legs—ah! it is too much! Everything seems to turn around! I am about to faint! [*Sinks on a couch near the window*]

SCENE XI.

ARABELLA [*enters softly, and touches Rousselin on the shoulder*]: Look! [*Points out of the win-*

dow; Rousselin leans over to follow the direction of her finger] Just below the road—in front of the schoolhouse—on the top of the hedge—do you see?

ROUSSELIN: I see something white waving over the hedge.

ARABELLA: The handkerchief!

ROUSSELIN: But I do not understand—*[Suddenly cries]* Ah! how stupid of me! *[Springs up]* It is Dodart waving his handkerchief! Victory! Victory! Yes, my good Arabella, it is certain! Look! some one is running this way!

ARABELLA *[leans out of the window]*: A crowd is coming through the gates—men with guns! *[Gun-shots heard]*

ROUSSELIN: That is to celebrate my victory! Good! *[A shot]* Again! Keep it up! Pif! Paf! *[Silence]* Listen to that! *[Steps heard running rapidly. Enter Gruchet. Rousselin rushes at him]* Gruchet! What is it? Speak! Am I elected? Is it done?

GRUCHET *[looks at Rousselin from head to foot; then bursts into rude laughter]* I think there's no doubt whatever about that, Monsieur!

(Enter a great crowd from all sides, shouting):

Our deputy! Long live our deputy!

[CURTAIN]

THE
CASTLE OF HEARTS

A COMEDY OF FAIRYLAND

IN TEN TABLEAUX

BY

GUSTAVE FLAUBERT



M. WALTER DUNNE
NEW YORK AND LONDON

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DRAMATIS PERSONÆ

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MONSIEUR KLOEKHER
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ONÉSIME DUBOIS
MONSIEUR BOUVIGNARD
FATHER THOMAS
DOMINIQUE
INNKEEPER
KING OF THE GNOMES

MADAME KLOEKHER
MOTHER THOMAS
JEANNE
QUEEN OF THE FAIRIES

*Ladies, Gentlemen, Servants, Gnomes and Fairies
(in various disguises.)*

THE CASTLE OF HEARTS

IN TEN TABLEAUX

FIRST TABLEAU

THE FAIRIES' PERIL.

Scene: *A cleared spot in a forest, by moonlight. Trees and shrubs here and there can be distinguished, with white figures dimly seen gliding among them. At the back of the stage, a little to the right, is a small pool. After the curtain rises there is a brief silence, then a sound of pattering footsteps is heard.*

SCENE I.

(From the rear and from both sides of the stage groups of Fairies enter, each holding a finger to her lips. Some are crowned with field-flowers; others with sea-weed and mosses; a few with gladioli and ears of corn. All represent in their costumes some attribute of the places whence they come—the woods, the streams, the mountains.

(3)

They advance, looking over their shoulders as if fearing something, and call to one another in whispers):



FIRST FAIRY: Pstt! pstt!

SECOND FAIRY: Here I am!

THIRD FAIRY: Wait for me; my foot is caught in a ray of light. I must get it out. [*Springs up*] There! it is out. Here I am.

FOURTH FAIRY: Are we all here?

ALL: Yes, we are all here!

FIFTH FAIRY: It is night; the earth sleeps. It is the hour that belongs to us. Come, let us dance and make merry.

(Enormous moths with luminous wings appear among the branches of the trees, and begin to fly through the air. The Fairies dance, with a slow, rhythmic movement, to the music of a flute)

CHORUS: Since man drives us from his dwelling by day, let us play by night in the forest!

Men are wicked, but nature is good. The stones of the street are hard, but the grassy fields are soft!

We will soil our feet no more in the mud of the street, we will break our hearts no more against men's stony breasts.

A draught of euphoria is less treacherous than their caresses; the withered leaf, blown by the autumn wind, is more constant than their vows.

Enough of weariness! All the worse for men! Free from all human cares, we shall be always happy!

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We shall never leave our native haunts, the freedom of the air, the streams, and the forest.

Let us dance along the vines that cling to the trees, wet with the dews of the summer night; let us glide over the surface of the blue lakes, clinging to the fair shoulder of a pretty maid; let us fly towards the sun in the glittering dust of the rays that come through the cellar windows. Come! let us be gay! let us dance! Roses, shake your sweet petals! Waves, murmur your soft melody! Moon, rise and smile upon us!

(During the Chorus the moon has risen. At the end of the Chorus, it shines upon the pool and the Fairies dance with ecstatic fervour, when suddenly, from the midst of a large cluster of heather, in the centre of the stage, the Fairy Queen springs out. General surprise. The Fairies stop dancing)

ALL: The Queen!

SCENE II.

(The Queen, the Fairies)

QUEEN [*in an angry tone*]: What! Is this the way that you care for men?

FAIRIES [*together*]: We can do nothing for them! We have all tried!

QUEEN [*vehemently*]: Remember! only a few minutes must elapse before we fall again, for a thousand years, under the domination of the Gnomes, since

this is the last night that remains to us in which to restore to mankind their stolen hearts.

A FAIRY: But they do not complain of the lack of hearts, O Queen. No man, up to this moment, has asked for the return of his heart. On the contrary, there are many parents, who teach their little ones—

QUEEN: What matter? Do you not know that the Gnomes cannot exist without the hearts of men? It is to nourish themselves that they steal these hearts, putting in their places [*points to her breast*] I know not what contrivance of their own invention, which imitates perfectly the movement of the human organ.

A FAIRY [*laughs*]: Truly, they deceive them well!

QUEEN: And the poor human beings allow the exchange to be made without repugnance. Some of them even find pleasure in it. Little by little, by mutual accord, the wicked Gnomes draw men's hearts away from them; and this is the reason why the whole human race—or almost the whole of it—has no kind sentiments nor generous thoughts!

A FAIRY: And you wish that we should vanquish the Gnomes?

QUEEN: Yes! Take up the battle again! A superior order of beings has divided between them and you the empire of the world. In former times we have been able to vanquish them, but for a thousand years they have been triumphant. Mankind, under their tyranny, has abandoned itself to material things; the spirit of the Gnomes has passed into the very marrow of their bones; it envelops them, prevents them from recognising

us, and, like a fog, hides from them the splendour of truth, the sun of the ideal!

A FAIRY: The Gnomes can do nothing to injure us, however.

QUEEN: But in proportion to the increase of their power, your own becomes less. They laugh at our hopes, they foil our attempts at consolation, they even deny our existence; and after they have conquered the whole world, they will covet purer regions. Then they will throw themselves upon you with a force strengthened a thousand-fold; and your hearts, like those of the unfortunate humans, will be devoured! [Fairies *utter a cry of fear*] But reassure yourselves! listen to me! [Fairies *gather around the Queen*] In order to save the human race first, and yourselves afterwards, you must attack the power of your enemies in their most secret retreat,—that is to say, in the hitherto inaccessible place where they hold in reserve the hearts of men—

FAIRIES [*tumultuously*]: Let us go there!

QUEEN: Wait! The enterprise cannot succeed except through the perfect union of two lovers.

FAIRIES: Oh, it is not difficult to find lovers, and as to the number—

QUEEN: I mean two lovers of an ardour and a purity more than human, either of whom would be willing to die for the other, without even the hope of having the loved one left behind shed a tear upon the tomb of the one that dies.

FAIRIES [*loudly*]: Oh! oh! And where can such lovers be found?

QUEEN: I do not know. They may be here, quite near us, or at the other end of the earth; wear-

ing rags and tatters, or seated upon a throne. Search everywhere,—in cities, in deserts, in forests, by the sea-shore and on mountain summits. Neglect nothing! go! [*Sound of footsteps heard*] Some one comes; let us conceal ourselves! Mortal eyes must not behold us!

(*The sun begins to rise, and at the right a cabin can be seen through the fog, standing under the shade of a large tree. As the sound of footsteps comes nearer, the Fairies disappear; some rush into the trunks of neighbouring trees; others plunge into the pool; others vanish in the rapidly clearing fog*)

SCENE III.

(*Father Thomas, Mother Thomas, peasants living in a suburb of Paris; Dominique, their son, wearing a shabby livery; Monsieur Paul de Damvilliers, in a worn travelling costume, with a band of crape on his hat. He seems overcome with melancholy*)

FATHER T.: Have courage, my dear Monsieur Paul.

MOTHER T.: You know you must start soon for Paris, and should not neglect your business affairs. Why, it is only a few leagues away,—not such a terrible distance!

PAUL: Yes! I will be strong! I will go at once.

FATHER T.: Oh, there is no such great haste!

MOTHER T. [*aside to Father T.*]: Imbecile! Shut up!

PAUL: Thank you, my good friends, but I cannot trespass longer upon your hospitality.

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FATHER T. [*aside to Mother T.*]: There, you see he understands the situation perfectly!

DOMINIQUE: Our hospitality was scarcely worthy of you, Monsieur, and I am surprised that you condescended to accept it. Since that rascally former steward of yours had not the decency or the courtesy to offer you an apartment in the castle, it was hardly worth while to come here only to listen to a string of his cursed accounts. I am sure, Monsieur, that you have been unhappy for some time.

PAUL [*in a reverie*]: Yes! All that has happened seems like the result of a conjurer's magic; like the wrath of an implacable Fate: the sudden death of my father, the old debts that came to light, followed by my total ruin, without my being able to discover the cause or to accuse anyone.

DOMINIQUE [*affected*]: What bad luck! We used to lead such a happy life together, travelling about.

PAUL: Calm yourself, my good Dominique, and speak no more of that time, so recent and yet so remote, when we journeyed only for pleasure through the Indies and the Orient. Let us have no more regrets! I must start afresh in the world to seek my fortune. [*Appears lost in thought*]

FATHER T.: The difficulty will be to catch it!

PAUL: It can be done, however,—with courage! [*Turns to Dominique*] And then, *you* have not abandoned me.

DOMINIQUE: No, no! I have the utmost confidence in you, Monsieur; I have seen you work. Wouldn't it be a fine thing if we had at our command some of those good genii that interested you so much when we were in the East?

You remember, you consulted magicians who wore robes of all colours—green, yellow, blue—to say nothing of those who wore no shirts! And really, to look at you then, one would have thought you believed their idle tales.

PAUL: Perhaps I did. Why not? But I have delayed here too long. Adieu!

SCENE IV.

(*Enter Jeanne*)

MOTHER T.: What are you doing here, lazy girl?

PAUL [*shocked*]: Oh, how harsh you are!

MOTHER T.: And do you try to take her part against me, Monsieur Paul? Well, you were right just now—you'd better go away at once. She has talked quite enough about you while you were abroad on your travels.

PAUL: What, little one, you did not forget me? You thought of me?

MOTHER T.: Thought of you, good heavens! For five years she has been continually talking about you. "Where is he? When will he come home?" She would ask for news of you from all the passing wagoners, and when the wind blew hard, she trembled for the safety of your ship.

FATHER T. [*tries to drive Jeanne away*]: Get along with you! This is none of your business. Go to your work!

PAUL [*to Jeanne*]: How you have grown! You have



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agitated tone]: Are you going away?
 PAUL: Yes, little one. I must.
 JEANNE *[approaches Dominique]*
[Turns to Father and Mother]
 with Monsieur. He is going
 MOTHER T. *[aside to Dominique]*
 to go with him.
 DOMINIQUE *[aside]*
 ance to turn up!
 MOTHER T. *[aside]*
 DOMINIQUE *[aside]*
 and does
 sure
 well.
 words
 about the
 spilling papers respectively
 have friends among
 MOTHER T.: Well, at least
 time to time



How you have grown!
 You have become quite
 a pretty girl.
 Will you allow me to kiss you?



become quite a pretty girl. Will you allow me to kiss you? [*Jeanne hangs her head*]

DOMINIQUE: Come here, simpleton!

JEANNE [*presents her forehead timidly; speaks in an agitated tone*]: Are you going away?

PAUL: Yes, little one. I must. [*Kisses her forehead*]

JEANNE [*approaches Dominique*]: Good-bye, brother! [*Turns to Father and Mother T.*] He is going with Monsieur. He promised me he would go.

MOTHER T. [*aside to Dominique*]: And do you wish to go with him, now that he is ruined?

DOMINIQUE [*aside*]: Oh, we'll wait for some inheritance to turn up! And besides—

MOTHER T. [*aside*]: Well, I warn you, be careful!

DOMINIQUE [*aside*]: Besides, I say, I can come back again, if he does not succeed. Every one will be sure to speak of me as a model servitor, and that will sound very well! And if there should be a word or two about me in the newspapers—the sporting papers especially—so much the better. I have friends among the journalists!

FATHER T.: Well, at least, you will send us, from time to time—

DOMINIQUE: Impossible! my capital is—or will be—engaged. We know certain persons connected with the Bourse!

MOTHER T. [*admiringly*]: What a dashing fellow he is!

DOMINIQUE: But as soon as I obtain a responsible place—

FATHER T. [*smilingly*]: Ah!

DOMINIQUE: I will let you know!

MOTHER T.: Well, take good care of yourself, at least.

DOMINIQUE: Never fear! Myself before all! That's one of my principles.

FATHER T.: And don't spend all your money in buying furbelows.

DOMINIQUE: Nonsense! I don't do that sort of thing any more. You may be sure I know too much for that.

MOTHER T.: Isn't he a clever boy?

DOMINIQUE: And now, old folks, good-night! Good appetite to you, and good health! You first. [*Embraces his father*] Now you. [*Embraces his mother*] That's done! Now let us be off!

PAUL: You see! In spite of my misfortune and distress he wishes to accompany me.

DOMINIQUE: So long as you are willing, I am content. You could not get along without a valet, you know—it wouldn't be decent! I will have my livery turned and freshened up, put a new band on my hat, and we shall cut a great figure. Monsieur, at your service!

JEANNE [*throws her arms around Dominique's neck*]: Oh, my dear, good brother!

FATHER T. [*to Dominique*]: Be careful!

DOMINIQUE: Yes! yes!

MOTHER T.: Listen to me!

DOMINIQUE: Don't worry on my account. [*Moves away*]

FATHER T.: Come back to us again.

DOMINIQUE: Oh, we shall see each other, never fear.

MOTHER T.: My poor boy!

DOMINIQUE [*runs off*]: I will write to you.

PAUL [*to Father and Mother T.*]: I cannot prevent him from going. Farewell! farewell! Be comforted! We go to make our fortunes! [*Exit.*]

THE CASTLE OF HEARTS

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SCENE V.

FATHER T. [*in a reverie*]: To make their fortunes!
To become a gentleman, sleek and well-fed; to
own property, fields, woods, a mill; to put on
a bold face to everyone—ah, that would be
fine!

MOTHER T.: That it would! [*To Jeanne*] As for
you, you can get out and go to digging, instead
of spending hours staring at the sky.

JEANNE: But ever since daylight—

MOTHER T.: Bah! I've had enough of your laziness!

FATHER T.: Listen! I have an idea.

MOTHER T.: Well, has it anything to do with us?

FATHER T.: Perhaps. Suppose we send Jeanne to
Paris?

JEANNE: Send me to Paris—all alone—in the great
city! Oh!

MOTHER T.: Bless me! More than one girl has gone
away from here in wooden shoes, and has come
back wearing fine clothes. Who knows? [*Looks
sharply at Jeanne*] She's not so ugly, after all.
[*Pause*] Well, why not? I have decided. You
shall start to-morrow morning.

JEANNE: Oh, I beg you—

MOTHER T.: We shall spare nothing to start you off
well. Your father and I know how to make
sacrifices, don't we, Thomas? First, you shall
have my red cape, and with one of my old caps
to go with it, you will look very well. You see,
my Jeannette, you must learn how to use a little

coquetry, but in the right way—so as to make the grass grow, you understand!—and so that you can help take care of your parents, your good, kind parents!

JEANNE: But what will become of me all alone in Paris? I shall not know how to find my way about in the streets.

MOTHER T.: Pshaw! There are plenty of people who will be kind enough to show you the way.

JEANNE: But I don't know any one there.

MOTHER T.: Isn't Dominique there? And he has many fine acquaintances—bankers, military men, all the government people.

JEANNE: No, no! I should never dare to go.

MOTHER T.: To say nothing of Monsieur Paul, who would be delighted to see you.

JEANNE: He! Delighted to see a poor girl like me!

FATHER T.: But, you little idiot—

MOTHER T. [*aside*]: Shut up, will you! You don't know how to manage her! [*To Jeanne*] Take your choice: Paris, and my beautiful gold buckle, or stay at home and [*makes gesture signifying a box on the ear*]

JEANNE [*resigned*]: Very well! I will go.

MOTHER T.: That's right! But you needn't think you've nothing to do to-day but fold your hands. Go back to your work, and be quick about it.

JEANNE: At once.

FATHER T.: Come this way.

MOTHER T.: No, go that way.

JEANNE [*bewildered*]: I don't know where you wish me to go!

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MOTHER T. [*gives Jeanne a slap*]: There, that'll show you! [*Jeanne weeps*]

FATHER T.: That's right! Whine, cry, bawl!
[*Exeunt, Father and Mother T. pushing Jeanne before them*]

SCENE VI.

(*The Fairies run lightly upon the stage*)

A FAIRY: Ah, the cruel old man! Happily, the young are more kind and gentle, and among them we have discovered two pure hearts.

A FAIRY: That is true. But how will the youth ever learn to care for a little maid so simple, so poor, so ragged?

QUEEN: To us is given the work of creating this love, and our fate depends upon our efforts. But how shall we give the key of the secret to only one of these two hearts? Hasten, my sisters! Let us decide. Which shall it be?

FAIRIES [*together, confusedly*]: He! She! No, no! She! He! He! She!

QUEEN: Silence! It shall be the youth, because Jeanne has her ignorance and her humble condition as a safeguard. Paul, on the contrary, is exposed every day to all the snares of the wicked Gnomes. It is he we should warn, at the proper time, and do our utmost to protect within the limit permitted to us. [*Moves about among the Fairies, giving them instructions; then all sing*]:

Sisters fair, be prudent,
Our plan shall then succeed!

GNOMES [*their voices come from under the stage*]:
Ha! ha! ha!

FAIRIES [*pause suddenly*]: What was that? An echo,
without doubt. [*All sing.*]

Sisters dear, be prudent,
Our plan shall then succeed!

(*The subterranean laughter increases to a burst of wild gaiety. Through a trap-door appears a throng of Gnomes, strange and ugly little men, with enormous heads. They laugh louder and dance around the Fairies, who flee from them in terror*)



SECOND TABLEAU.

THE MAGIC PUNCH-BOWL.

Scene: *A wine shop in a suburb of Paris. Early morning.*

SCENE I.

(*The Innkeeper; Paul and Dominique, weary and covered with dust, sit beside a table, on which stand a bottle of wine, two glasses, an inkstand and a packet of sealed letters. Several farmers are just leaving the room*)



FARMERS: Good-bye, Father Michell!

INNKEEPER: Good luck, boys! [*To Paul and Dominique.*] And now,

as you are served, gentlemen, and as it is still very early in the morning, you will excuse me if I

leave you for awhile and try to catch another little nap. [*Goes behind the counter, mounts a low platform and sits in a chair, leans his head on his arms and falls asleep*]

PAUL [*shows the packet of letters to Dominique*]: You understand? As soon as we arrive in Paris, you are to distribute these letters.

DOMINIQUE [*takes packet*]: I understand. [*Reads the superscriptions*] "To Monsieur the Vicomte Alfred de Cisy." Good! There's a man whose debts you have often paid for him. But what is his address?

PAUL: You must inquire at his club.

DOMINIQUE [*reads*]: "To Monsieur Onésime Dubois, artist, Rue de l'Abbaye." Many a time have you bought bad pictures of him! [*Reads*] "To Professor Letourneux, member of several religious and philanthropic societies." I know him! It was your father who introduced him everywhere in Paris. [*Reads*] "To Doctor Colombel."

PAUL: He was our family physician, you remember.

DOMINIQUE [*reads*]: "To Monsieur Bou—Bou—Bouvignard."

PAUL: Yes, the amateur collector of falence.

DOMINIQUE: To be sure! That little man who always dropped in at breakfast time—I remember! [*Reads*] "To Monsieur Macaret, at his factory." Ha! that gentleman was very glad to be accommodated with the loan of a certain sum when he wanted to set himself up in business! [*Shuffles the letters through his hands, muttering*] Very well, very well! I know all those streets; I have been there. How many friends you have! Peers of France, bankers, professors, artists—all Paris!

PAUL [*sighs*]: After my five years' absence perhaps they have forgotten me. But there are some good fellows, I know, that will remember me. Here! [*Points to letters*] Divide them into two packets. Deliver these first, then the others.

INNKEEPER [*suddenly awakes and falls off his chair*]: Coming, gentlemen!

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DOMINIQUE: No one called you.

INNKEEPER [*yawns*]: A-h-h-h! [*Returns to his chair and sleeps*]

PAUL: Note especially any signs of apartments to let, and engage for me a small room that will not be too dear.

DOMINIQUE: Is it important which floor it may be on, Monsieur?

PAUL: No. I do not care.

INNKEEPER [*awakes and falls off his chair again*]: Coming! coming!

DOMINIQUE [*jumps up startled*]: Our host has very busy dreams, evidently! [*Sits*] Oh, it's good to rest a bit! My knees feel as if they were broken and my head seems hollow.

PAUL [*stands*]: That is because we walked all night. Poor boy! Come, finish the bottle. [*Dominique drinks*] Drink to me, too, for my heart almost fails me. Just as I am about to enter upon a new life, I feel a vague trouble in my mind; it is as powerful as the malady that overcomes us when we set out on a long voyage. Come, let us go. Get up!

SCENE II.

(*A Stranger enters very quietly; he wears the long frock-coat of a prosperous bourgeois, and a cap with the brim turned up. He wears a beard also, and carries a stick with a leather thong. Sits at one of the tables, observing Paul and Dominique with flaming eyes. Rain is heard falling without*)

DOMINIQUE: There! it rains! We shall have to wait here now, since our equipage has not arrived in time to take us to Paris.

PAUL: Do you remember that the last time we drove together we were in a post-chaise with four horses?

DOMINIQUE: Yes, and I was on the box; I paid the postilions! And to-day we have to wait for an omnibus!

STRANGER [*rises, with a polite salutation*]: The omnibus from the suburbs does not start until half-past eight every morning, Monsieur. [*Paul and Dominique turn and look at the Stranger*] You are strangers, gentlemen, I think. Monsieur is travelling for pleasure, undoubtedly. If you require anyone to show you about the city, I could recommend to you some of my relatives. [*Paul and Dominique continue to look at him without speaking*] B-r-r-r! [*Shivers*] How cold it is! I should be glad to have something hot to drink. Hey, garçon! Bring me some punch! [*Innkeeper springs up clumsily, as before, and exit R. The Stranger calls after him*] Plenty of sugar, lemon, and cognac, and be quick about it! If you gentlemen would do me the honour to join me—

(*Enter Maid-servant carrying a bowl*)

DOMINIQUE: With pleasure, Monsieur,—you are too kind! [*The Maid has scarcely placed the bowl upon the table when a small flame springs up from its interior*] But there was nothing in that bowl a moment ago! That's very queer! [*To the Stranger*] Aha! tell me, Monsieur, didn't you

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have it in your pocket all the time? You are a conjurer, a magician. This is great sport! Here's a chap that comes to an inn with ready-made punch in his pocket!

STRANGER: I do not understand a word you are saying, my dear fellow. [*Gives money to Maid*] Go and get me some cigars from the little shop in the second street from here; turn to the right as you enter the door and get them from the third shelf. I have a favourite box there, and the people of the shop know me. [*Exit Maid*] Now, Monsieur, to your good health!

(Paul has reseated himself; leans on his elbow, deep in thought)

STRANGER [*points to the punch-bowl*]: Well, Monsieur, is it because I have not the pleasure of your acquaintance that you will not drink?

DOMINIQUE [*conciliatingly*]: You see, my poor master is troubled; it is not that he is too proud—

PAUL [*starts up*]: No! Heaven knows I have nothing to boast of now! [*Crosses to table where Dominique and the Stranger sit and sits beside them*]

STRANGER: And so you have come to seek your fortune in the great city?

PAUL: Who told you that?

STRANGER: You yourself, Monsieur.

PAUL: In what way?

STRANGER: Just now, when you were speaking to your servant.

PAUL: Well, really, it seems to me—

STRANGER: Pardon me, Monsieur, but—I know all! And as it is my business to keep a kind of bureau

of general information, and to seek for customers in all classes of society, I thought it might be to my interest if I offered my services to you.

DOMINIQUE: You're refreshingly frank, at any rate!

STRANGER: Possibly Monsieur purposes to seek some employment under government?

PAUL [*roughly*]: No!

STRANGER: Or to interest himself in finance, diplomacy, or in railways?

PAUL: How do I know what I shall do?

STRANGER: In commerce, perhaps, or in art.

DOMINIQUE: That's it! My master is one of those men that can paint a picture in two hours, as large as that! [*Makes gesture*]

STRANGER [*bows ironically*]: Ah, Monsieur is an artist? And he expects to make his fortune! Let us respect his ambition!

PAUL [*irritated*]: Well, why not? When I think of the wretched daubers that are admired and applauded, the devil is in it if I cannot do as well! Besides, I have had the advantage of much study; and if I use all the skill I possess, I shall certainly win fame and perhaps wealth.

STRANGER: Very good, young man! But I hope you will not neglect the many things that are necessary to do in order to make your way as an artist. Steal some ideas from the old masters; disparage the moderns; exalt petty geniuses and show a sovereign contempt for great ones. That must be your first pose. Then you must paint shopkeepers as military heroes, on splendid chargers, and ladies of easy morals as Venus, engaged in the performance of some virtuous deed! Don't trouble about accurate drawing or colour,—they

will say you lack ideas if you do that, so take care! Make a specialty of some particular style—Greek or Gothic, Pompadour or Chinese, immorality or virtue—never mind what, so long as it is the fad. But don't fail to court the dear public most assiduously, even servilely; and don't give them anything that is beyond their comprehension, too costly for their purses, or too large for their walls. Then you will see your works reproduced without end over all Europe! You will become the favourite of your generation. You will be hailed as a master, a glory, almost a religion. The despotism of your mediocrity shall stultify a whole people; it shall extend even to nature itself, because you, O master! shall cause it to be despised, since it will suggest your own daubs!

PAUL [*indignant*]: Never!

STRANGER: You are right! It is better and safer to get some kind of place first, some fixed appointment. First, I would recommend you to use the utmost exactness, not in your own work, but in criticising that of your fellow-workers. Just a word of disparagement here and there, you know—not a formal denunciation, for the interest of the brotherhood! Then circulate a clever bit of calumny—oh, don't be afraid of that! Show a certain arrogance towards humbler persons, but a becoming modesty before your chiefs; wear a starched cravat, but let your backbone be supple! Keep a cool head and give your conscience plenty of room. Give heed to abuse; promise much but fulfill little; bend your back to the storm, and in very difficult circumstances pretend to be dead!

But, above all, try to discover the secret vice of your superior; if he takes snuff, present him with a handsome snuff-box; or if he likes pretty women, marry one!

PAUL: Horror!

STRANGER: As to gaining an independence—I approve of that ambition. But fortunes are not made any more, Monsieur, except in trade. We have nowadays a system of honourable bankruptcies, and certain secrets regarding false weights and artificial colourings; but really, the quickest way for a young man to advance himself in a good house, is to make love to the wife of a wealthy *bourgeois*!

PAUL: Silence, villain!

STRANGER [*calmly*]: To be sure, it would be better to take his daughter, because then he would be compelled to give her to you in marriage. [Paul *recoils in horror*]

DOMINIQUE: There's some sense in what he says, after all.

STRANGER [*still calmly*]: Then, no matter what you may be, all obstacles will be removed; everyone will smile upon you; your health will be good; you will dine well; your face will be as rosy as that of a young girl. [*His beard suddenly disappears; Paul is amazed*] By degrees you will become rich, respected, happy. As you stroll along the boulevards, you will hear the creaking of your varnished shoes, as you twirl your gold-headed cane in your white-gloved hands. [*As he speaks he is changed into the representation of such a figure as he describes. Paul utters a cry*] You will be feared as well as loved; you can indulge

all your caprices; wear a new coat every day, rings on all your fingers, watch-chains, trinkets, and fine linen. [*His appearance now is that of a young "swell;"* Paul and Dominique approach each other in terror] You will buy a country house, statuary, a city mansion, have friends, race-horses, everything that is most expensive. And in order to pull the wool over the eyes of future generations, you will found a hospital, and grow old gracefully, attended by a throng of servants, surrounded by your family, loaded with honours, with a fat paunch and the guise of an honest man! [*His appearance changes to that of a substantial elderly bourgeois, with gold spectacles and a velvet waistcoat*]

PAUL [*hides his face with his hands*]: Is this an illusion? I hear a noise in my head like the rolling of cart-wheels! I see leaping flames!

(*The punch-bowl, from which flames have been leaping during the dialogue, is now multiplied into several punch-bowls, placed on the various small tables. Tongues of flame dart here and there, like will-o'-the-wisps*)

DOMINIQUE [*walks around the Stranger in admiration*]: What a wonderful man! What an extraordinary experience!

PAUL [*resolutely*]: No, I will not be tempted! Away! It is weakness even to listen to you. Away with you!

STRANGER: Just as you please! Play the virtuous, my fine fellow, and hug your empty stomach! Every door of fortune will be shut in your face. At

first, of course, you will try to keep up appearances, but soon you will slip out at nine o'clock in the evening to get a bottle of milk and a roll of bread, which you will eat as you go along the street. Then you will become familiar with all the makeshifts of poverty—paper collars, inked seams, tight trouser-straps to hold on your old shoes, and a black coat buttoned up to the chin to hide the absence of linen. [*He appears in the costume just described*] But you will not weaken! You will struggle along. No one will care a rap about you, however. No one will seek you out—who bothers his head over a poor chap? And as a first fall is the forerunner of a second, you will find yourself sinking lower, little by little, my fine fellow! Your misery will increase until it becomes irremediable and constitutional. “Click! clack! get out of the way, stupid!” the coachmen will cry. And from the gutter, in the freezing nights of winter, you will raise your eyes and behold behind lace curtains at the windows the gay world whirling about in the light of the blazing lamps; you will see all that your heart now covets! [*The right wall half opens, showing a scene representing a splendid ball-room full of dancers; the scene closes in*] Then will begin for you those long wanderings of the poor about Paris, along the quays and the boulevards. More uncertain and fatalistic than a Bedouin in the desert, you will watch your chance to seize upon a lost umbrella, a dropped purse; and at midnight you will sleep side by side with old convicts, on a bench, your feet in the straw and your arms resting on a rope! [*The left wall half opens, re-*

vealing a miserable lodging-house, filled with tramps, sleeping; the scene closes in] And even your shabby coat will then be gone. [*His coat disappears*] Instead of a hat you will wear an old cap without a brim. [*His hat disappears*] No waistcoat, and only a single suspender, and not even shoes and stockings. [*Assumes a servile attitude*] Shall I call a cab for you, Monsieur?

PAUL [*wrings his hands*]: Horrible! Horrible!

DOMINIQUE: Not a very inviting prospect, that's sure!

PAUL [*discouraged, falls on a stool and leans his elbows on the table*]: What shall I do?

(At the close of the Stranger's last speech the Maid re-enters with a packet of cigars, which she puts on the table. The Stranger stands near Paul, R.; he takes a backward step, with a gesture of triumph, but at the same moment the Maid-Servant, who stands behind Dominique, facing the Stranger, changes into a Fairy, and extends her arm with an imperative gesture towards the Stranger, who changes into a Gnome. Dominique, astounded, utters a cry. Paul looks up, and he, too, cries out on perceiving the Fairy, who then disappears into the wall, L., while the Gnome vanishes into the wall, R.)

8 G. F.—10



THIRD TABLEAU.

SLAVES OF THE GNOMES.

Scene: *Apartment in the house of the banker, Monsieur Kloekher; a boudoir, with doors R. and L. and C. During the action of the first scene, footmen and maids cross the stage, carrying jardinières, as final preparations for an evening reception.*

SCENE I.

(Alfred de Cisy, Paul)



PAUL: My dear Alfred, have you brought me to Monsieur Kloekher's house on the night that he is giving a ball?

ALFRED: What does that matter? Do you not feel yourself quite at home here? And then [*with emphasis*], as the ball has not begun yet, you may find an opportunity to have a private chat with the illustrious financier!

PAUL: Ah, it is a real service that you have done me, and I thank you from the bottom of my heart, because without you I do not know what would have happened. Wherever I have called during the last month, the doors were closed

upon me. Ah! one's friends! And the temptations I have had, the efforts I have made! [*Bows his head*]

ALFRED: Come, cheer up! You must not give way to these melancholy, romantic and poetic ideas. [*Slaps Paul on the shoulder*] Good old Paul! he hasn't changed a bit; ready to take fire at sight of a pretty woman, and to be dazzled by all sorts of illusions. I'm thinking of the little adventure in the wine-shop, of which you told me. [*Laughs*]

PAUL: But when I tell you that I really saw—

ALFRED: Nonsense! you were the dupe of some hallucination, or of some clever trickster. As if one ever saw celestial beings disappear through the walls of a dirty little road-house! It is of no use for you to protest that she was as beautiful as a fairy, and that she was dressed like one. Fairies do not dwell in the Chaussée d'Antin, dear boy! But very soon I am going to present you to one who is called in society Madame Klockher,—and she is a fairy who is rather kind to me!

PAUL: Ah! [*Bows*]

ALFRED: Why—yes,—that is the situation! I find it very interesting.

PAUL: And the husband?

ALFRED: Oh, he is an old fellow from Auvergnat. He entertains himself with plenty of others! Besides, he is a miserly old boor.

PAUL: Really! My father told me quite the contrary.

ALFRED: Did your father know him?

PAUL: Very well indeed. And he often spoke to me of his disinterestedness. I never met Monsieur Klockher because—

ALFRED [*quickly*]: But if your father knew him well, what need had you of my services? You could have introduced yourself.

PAUL [*humbly*]: Ah, my friend, when one is poor, he is timid!

ALFRED [*aside*]: Poor! I did not know that he was poor. That's bad!

SCENE II.

(*Enter M. Kloekher*)

KLOEKHER: Vicomte, I am glad to see you.

ALFRED: Good evening to the great financier! Permit me to present to you one of my intimate friends, Monsieur Paul de Damvilliers.

KLOEKHER [*aside*]: *His son!*

ALFRED: He wants something or other—I don't know exactly what. He wishes to talk to you about himself. He is a good fellow—oh, excellent! And I have another favour to ask. May I be permitted to pay my respects to Madame—that is, if she is disengaged?

KLOEKHER: Certainly. I think you will find her in that room. [*Exit Alfred*] I knew your father very well, Monsieur, and as I had great esteem for him, the suddenness of his death affected me more than it might have affected those persons who did not know him so well. And have you not been able, up to the present, to discover or to guess the cause of the catastrophe?

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PAUL: Alas! no, Monsieur. I have at last even given up trying to discover the cause.

KLOEKHER [*sighs deeply*]: I think you act wisely. It would be only a loss of time to make further research. [*Coolly*] And you wish—?

PAUL: To work, Monsieur! My expectations would be very modest.

KLOEKHER: How old are you, if you please?

PAUL: Twenty-five years old, Monsieur.

KLOEKHER: Um! Rather young! And what do you know of the accounting and banking business?

PAUL: Very little, it is true, but I should learn quickly.

KLOEKHER: Ah, you think so? And what have you done heretofore?

PAUL: I have travelled.

KLOEKHER: Where? And with what purpose?

PAUL: In the north of Africa and as far as China, to inform myself.

KLOEKHER: Or to amuse yourself more freely—come! own up to it! It is a very pretty way to spend one's fortune; you assume the polished air of a serious man, stare at the idlers as they stroll along, bring home long pipes for your friends and Turkish slippers for—the girls! Ah, young men! young men! They are very amusing, my word of honour!

PAUL [*irritated*]: Monsieur!

KLOEKHER: Say no more! I know all about that kind of study. I'll wager you can't tell me even the name of the principal banking-house of Macao, nor the rate of discount at Calcutta.

PAUL: But there are other things worth knowing!

KLOEKHER: That is possible. But why are you here?
What do you wish?

PAUL: I desire a place, Monsieur, any kind of place.
I can translate your correspondence, and make out
your bills. One man is as good as another, if
only he has strength and courage. I beg you
to consider the situation, difficult as I find it to
do so; and I venture, in order to strengthen my
request, to remind you that my father was your
friend.

KLOEKHER: Ah, your father, Monsieur, was a fine
man, and if he had only followed my advice he
would not have ended his career so disastrously.
Instead of playing the grand seigneur and trying
to dazzle beholders with ill-considered liberality,
he would have guarded his capital, increased his
fortune, made himself useful, in short. [*In a
tone of affected good-fellowship*] I have suffered
enough from the affection that I bore him with-
out your coming here, you his son, to give me
the trouble of refusing you. A place, indeed!
Do you think that I have one for you? My
clerkships are all filled—I can't help that, can I?
I am extremely sorry! [*Sits. Paul goes up stage,
about to exit C. Kloeher springs up*] Oh, no!
Wait! Come back!

PAUL [*proudly*]: Why, may I ask?

KLOEKHER: I wish to do something for you if I can.
[*Looks intently into Paul's face*] If I am any
judge of men, I think I can read you. Now, I
trust that your intelligence will enable you to
understand me; and, in case you refuse what I
am about to propose, that you will keep silent
regarding it.

PAUL: Be assured—

KLOEKHER: Until now I have always conducted my affairs on the Bourse in a strictly business-like and open manner; but after to-day—because of circumstances that would take too long to explain now, and which you would not understand—I shall be compelled to manage certain matters in a different way,—that is, through the hands of another person. [*Silence*]

PAUL [*tries to comprehend*]: That is to say—

KLOEKHER: That I need a trustworthy man—you understand! I should advise him about everything, of course, but I want a reliable young man, who will represent me absolutely, follow my orders, and act for me.

PAUL: Well?

KLOEKHER: But he must appear to the public as if he were acting only for himself, in his own name.

PAUL: But—the responsibility—

KLOEKHER: There is no chance of loss, I assure you. There will be little to do, and I shall give you ten per cent. of the profits. Now, as the profits in this kind of operations amount to at least a million francs annually, you will have a hundred thousand francs a year. An income of a hundred thousand francs, young man!

PAUL: A hundred thousand francs' income! [*Ponders deeply; then aside*] Impossible! There must be something mysterious under all this.

KLOEKHER [*aside*]: He hesitates! Is it from ignorance or from scruples?

PAUL: How can you tell beforehand that you will not lose in this scheme?

KLOEKHER: By a series of calculations,—of infallible combinations. I will explain to you—

PAUL: And why, then, do you need my name?

KLOEKHER: Why? [*They looked fixedly at each other*] I don't care to explain that now. But you understand me perfectly well. The affair is pressing.

PAUL: Enough, Monsieur, enough! I will spare you, through shame, from using the word to be found in the penal code that describes your "infallible combinations." You would borrow my name to use in your nefarious schemes, but as I do not wish to be either your accomplice or your victim, I will leave you!

KLOEKHER [*turns his head*]: Fool! Get out!

(*As Paul is about to leave by door C. enter Monsieur Letourneux; they meet*)

SCENE III.

LETOURNEUX [*joyfully surprised*]: Paul! What a pleasure!

KLOEKHER [*aside*]: They know each other!

LETOURNEUX: Let me embrace you, my dear boy! As soon as I knew you were in Paris, I came as quickly as possible from Guyenne, where I had gone to study agriculture a bit—and to have a little lark! Well, this is a lucky chance, indeed! [*Aside, shakes his fist at Kloeher's back*] I've caught you, you old rascal! [*Aloud*] We actually believed you were dead, do you know that?

Isn't that so, Kloekher? Your enemies—because you have enemies, everyone has them—flattered themselves they never should see you again!

PAUL: And who can wish harm to me? I never have injured any one.

LETOURNEUX: What an interesting young man you are! The living image of that good Damvilliers, whose memory we cherish.

PAUL: I do not know how to thank you—

LETOURNEUX: This may certainly be called a lucky day; first I find the son of an old friend; then I intend to relieve some unfortunate persons,—and I shall owe that pleasure to you, Kloekher.

KLOEKHER: What?

LETOURNEUX: Yes, of course; haven't I come here to thank you for the twenty-five thousand francs you gave me for the poor of my parish?

KLOEKHER: Oh, indeed!

LETOURNEUX: That's the way with him; he likes to hide his charities. What a man! [*Contemplates Paul*] It is a pleasure to meet again, is it not? I hope you will tell me all about your travels. In running about the world you must have seen many strange characters and queer manners; and, as your observations are without doubt those of a serious mind, perceiving the moral of everything, I wish to ask you this: which do you believe to be the more common, trickery or ingratitude, rascality or stupidity?

PAUL: Why, really—these questions require deliberation.

LETOURNEUX: And you, Kloekher,—what is your opinion?

KLOEKHER: I do not understand you.

LETOURNEUX [*approaches Kloekher and looks steadily in his face*]: Ah, you do not understand. Are you quite sure? We will talk about that again. I wish to say now that I forgot to tell you that I desire to have immediately, in order to open a model farm, the one hundred and seventy-two shares of Mediterranean that I sold you the day before yesterday.

KLOEKHER: Is this one of your little jokes?

LETOURNEUX: Not at all, my dear fellow; no more so than is the little story I am about to relate. [*To Paul*] Do you know Cochinchina?

PAUL: A little.

LETOURNEUX: Very well. Once, in that country—this occurred five years ago—lived two friends, a good Chinaman and a bad Chinaman. Now, the good Chinaman was so innocent that he trusted the bad one—

KLOEKHER [*angrily*]: I don't care about hearing your story!

LETOURNEUX: It is a true tale, however, and I—can furnish the proofs! [*Silence*]

KLOEKHER [*astonished*]: Proofs?

LETOURNEUX [*takes Kloekher by the elbow and speaks in his ear*]: They are all in my hands—without exception. Do you understand?

KLOEKHER [*aside*]: Well, well, we can arrange all that. Keep quiet! [*Turns to Paul and breaks into a hearty laugh*] Ha! ha! Letourneux, the joke worked all right. He really believed I had no place for him! Ha! ha! Just imagine! I gave him a yarn about some private service that I required of him—a funny idea that I proposed—and he believed it! Ha! ha! He is a good fellow!

PAUL: I don't understand.

KLOEKHER: What I said was only to try you, dear boy! [*Laughs; then seriously*] I wished to learn, by that means, your real nature. Now I am satisfied with you, young man. Everything is all right. You have so much delicacy—such fine principles!

LETOURNEUX: And that means everything—to have good principles. It is the foundation of a good character. As soon as we know a man has sound principles, we trust him. I will guarantee Paul's principles to you, Monsieur.

KLOEKHER: The son of our best friend,—I should think so indeed! [*Enter Madame Kloekher in ball costume*] My wife! You must allow me to present you. Permit me! [*Approaches Mme. Kloekher and speaks to her aside, quickly*] Listen! This is something that affects the fate of both of us! That man there can ruin me, if he chooses. Be gracious to him; be wary—it is absolutely necessary. [*Aloud*] Madame Kloekher, Monsieur Paul de Damvilliers.

MME. KLOEKHER: Oh, I have known you by name a very long time, Monsieur.

PAUL [*aside*]: How beautiful she is!

MME. KLOEKHER: My husband and I have so often talked together of your poor father.

LETOURNEUX: Yes, we have all spoken of him.

PAUL [*aside*]: What eyes!

KLOEKHER: Poor boy! to come back after five years' absence and find his home gone! But I mean that mine shall take the place of it. Do not be troubled! Make use of me as a friend. Treat me with confidence.

PAUL: Oh, thank you, Monsieur! But as I fear I cannot altogether control my emotion, pray allow me to retire. [*About to go*]

KLOEKHER: No, no! stay here! You are one of us now. Besides, you have only just arrived. Go on talking to Madame. Come, Letourneux, we'll take a turn through the large drawing-room; I wish to speak to you about one or two important matters. [*Exit Klokher and Letourneux.*]

SCENE IV.

MME. KLOEKHER: There is no need of my repeating the intentions of my husband, Monsieur, but you will permit me to say that I share his feelings too much not to desire to be friendly to you, and even—pardon the word!—useful to you, if I can.

PAUL: Oh, Madame, you embarrass me!

MME. KLOEKHER: It would give us great pleasure to be able to make you forget your griefs, or at least to soften the memory of them.

PAUL: You have done that already, Madame, by your unexpected kindness.

MME. KLOEKHER: You must have suffered cruelly, Monsieur.

PAUL: Alas, yes!

MME. KLOEKHER: Why did you not come to us sooner?

PAUL: Ah, Madame, my excuse, though sincere, is a very bad one, but—

MME. KLOEKHER: But what?

PAUL: Pardon me! I dared not!

MME. KLOEKHER: Foolish boy! But there! you are to make up for all that—I insist upon it. We receive our friends every Thursday at seven o'clock, don't forget! I will introduce you to some of my friends, clever women who will please you. I hope you will often drop into my box at the opera for a little chat. And if you find time hangs heavy on your hands in the afternoons, I shall be glad to offer you a seat in my carriage, and we can take a turn through the Bois and around the lake. It is a dreadful bore to be compelled to go alone every day around that same old lake. But where else can one go? Since you draw, it would be charming if you would bring me your sketches of travel, and I will show you my own drawings, only I must first beg your indulgence before you examine my poor little water-colours. And we shall read together and have nice long talks, and be the best of friends. That is, I hope we shall!

PAUL: Oh, thank you, Madame! You are as kind as an angel. This is the first sympathy I have found since my misfortune came upon me. What have I done to merit such goodness? To whom do I owe it?

MME. KLOEKHER: To the memory of your father, to the wish of my husband, to your position, and—a little—to yourself! [*Extends her hand; Paul seizes and kisses it; she withdraws it quickly*] Monsieur!

PAUL: Pardon me! I was too bold, I know. My impulsive gratitude seemed an impertinence to you, I fear.

MME. KLOEKHER: We will not speak of it again. Let us go to the ball-room. Come!

PAUL: Before you have pardoned me? For heaven's sake, Madame, don't be vexed with me! Excuse my fault! One must have a little indulgence for a man who had been abandoned by all his former friends, who is weary of deceptions, embittered by unhappiness.

MME. KLOEKHER [*softly*]: Unhappiness! Ah, there is one more bond of sympathy between us! [Paul *shows surprise*] Yes, alas! I have my own sufferings, and perhaps they are as deep as your own.

PAUL: You! How can that be?

MME. KLOEKHER: Ah, Monsieur de Damvilliers, surely a man of your birth does not share the idea of the common people that one must be contented and have nothing more to ask of heaven simply because one is rich! No, no! you do not think that.

PAUL: Explain to me—

MME. KLOEKHER: I will later—my friend!

(The side scenes and back drop enclosing the bow-doir slide out of sight, showing the full depth and breadth of the stage, arranged as a ball-room)

MME. KLOEKHER: Your arm, if you please.

PAUL [*aside*]: Her friend! She called me her friend!

(On each side of the stage are columns reaching to the flies, and ornamented with gilded caryatides; between the columns stand jardinières filled with flowers, leaving a space also for candelabra to stand between

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the columns. Three arches at the back reveal another apartment, where a buffet stands, covered with glass and silver)

SCENE V.

(Paul, Mme. Kloekher, Onésime Dubois, Macaret, Bouvignard, Alfred de Cisy, Doctor Colombel, *Ladies and Gentlemen, Servants, etc.* Mme. Kloekher walks up stage leaning on Paul's arm; several guests approach them)

GUESTS [*salutes* Mme. Kloekher]: What a delightful reception! Charming! Superb, indeed!

A LADY [*to another lady*]: Who is that young man? He is very pleasing.

SECOND LADY: I should not regard him as very pleasing, if I were the Vicomte Alfred de Cisy!

ONE OF KLOEKHER'S CLERKS [*to a fellow-employé*]: Just look at her mincing along! What grimaces! But there's no danger that we poor clerks shall be honoured by even a glance.

MME. KLOEKHER [*admires the frock of a young lady*]: Oh, ravishing! Who is your modiste, my dear? [*To another lady*] What, are you not dancing? [*To an elderly gentleman*] Good evening, General! [*To Dr. Colombel.*] It is very kind of you, Doctor Colombel, to leave your patients to come to us.

COLOMBEL: If my patients could only see our charming hostess, they would soon recover their health at the sight of so much grace and freshness! [*A servant speaks to Mme. Kloekher*]

MME. KLOEKHER: I will go directly. [Alfred de Cisy, who has been trying for some minutes to get to Mme. Klokher, now approaches her, just as she reaches R. I. E. She smiles at Paul] I thank you, Monsieur. I will return immediately.

[Exit R.]

ALFRED [aside]: I've done a fine thing in introducing him here! I must act with prudence and shrewdness. [Exit after Mme. Klokher]

SCENE VI.

ONÉSIME [approaches Paul and shakes both his hands cordially]: What a pleasure it is to see you! I hope we shall meet often. Where are you staying? I don't intend to lose sight of you.

PAUL: Thank you, old comrade. And how about that great picture? I hope you are still enthusiastic over it, and that you still cherish your high ideals, as well as your dislike of the *bourgeois* in art.

ONÉSIME: Oh, of course! But just at present I am painting small pictures, domestic subjects—there is a better market for them. Pray accept my congratulations. I am so glad to see you now on the road to prosperity. [Guests gather around Paul]

MACARET: My dear Monsieur de Damvilliers, I was quite sure I should meet you here, otherwise I should—

COLOMBEL [interrupts]: Thanks to the inconceivable stupidity of my valet, your two visiting-cards were thrown away, and only last night I—

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BOUVIGNARD [*interrupts*]: I don't know how it was, but every day, just as I had made up my mind to go to see you, a crowd of visitors would come and prevent me from leaving the house; one wanted one thing; another demanded something else. I am simply harassed to death, and pulled this way and that by everybody.

MACARET: Well, we all look to you for everything, you know, Monsieur. [*Aside*] He has the ear of the minister!

COLOMBEL: You must name what day you will come to dine with me regularly once a week.

BOUVIGNARD: And don't fail to tell me, my dear fellow, in what way I can be useful to you. [*Guests clap Paul heartily on the shoulders*]

PAUL: Ah, my friends, you quite overcome me! [*Aside*] How kind-hearted they are, and how unjustly mankind has been calumniated.

SCENE VII.

(*Enter Letourneux; crosses to Onésime, who stands near Paul*)

LETOURNEUX: I am not pleased with you, Onésime.

ONÉSIME: Indeed! And why?

LETOURNEUX [*hesitates*]: Well—between intimate friends one need not mince matters. Every one here, except Paul, knows of your approaching marriage. It was I that arranged the matter for you, and presented you to an excellent family, pious, highly esteemed and wealthy; and here

8 G. F.—■

you run the risk of raising a scandal by allowing yourself to be seen in full daylight, with a decidedly shady young person on your arm!

ONÉSIME: I?

LETOURNEUX: Yes, you! I saw you myself, although you assured me that you had done with the young woman.

ONÉSIME: Wait a moment, Monsieur Letourneux. When you saw me with that little girl, I was making arrangements to send her away on a journey.

COLOMBEL: Oh, tell us about it! I like a good spicy story! [*The men surround Onésime and Letourneux*]

ONÉSIME: Well, you see, I had a letter sent to her from Marseilles—which is her home—urging her to go there immediately to attend to some important business. She has gone, and that gives me time to be married, besides making me quite easy in my mind, because Clémence has very little money, and in order to return here—[*All laugh, with expressions of approval*]

LETOURNEUX: Good! Now that's what I call a highly moral action, and at the same time very clever.

PAUL: What! Is this Clémence your old flame, the girl you took from her family when she was very young,—the one who, as you told me once, worked for you, after a fashion?

ONÉSIME: Yes, it is she. But—other times, other women! [*To Letourneux*] Where did you see me with her?

LETOURNEUX: In the Luxembourg, as I was passing through it on my way to help a very interesting family: three sons out of work, and their father

and mother almost in the last stage of starvation. You ought to do something for them, Doctor.

COLOMBEL: Really? I ought to go and visit them, perhaps?

LETOURNEUX: You are rich enough to allow yourself such a luxury, surely.

COLOMBEL: And you, the millionaire—what are you doing for them?

LETOURNEUX: I? Why, I do a few things. I console them and moralise to them—no more than that—and wherever I go I try to interest people in them, even Monsieur Macaret. [*Turns to Macaret*] You, Monsieur, are one of our great captains of industry, you might employ the sons; three more workmen would not matter to you.

MACARET: Impossible! I have no work to give them. You do not expect me to ruin myself, I suppose. [*Colombel smiles, Letourneux joins his hands with a sanctimonious expression; Paul makes a gesture of indignation*]

BOUVIGNARD [*laughs bitterly*]: Ha! ha! He is quite right. All the talk, all the assistance, and all the utopian ideas in the world, do no good. The social machinery runs itself, and those that fall under the wheels—all the worse for them! We cannot help it, so let us resign ourselves. The only really serious thing in the world, the only thing that appeals to the higher intelligence, is the study of the fine arts.

ONÉSIME: You are right, Monsieur Bouvignard.

BOUVIGNARD: As for me, my favourite diversion is the study of falence.

COLOMBEL: A charming taste! And the ladies—

BOUVIGNARD: Oh! we understand one another! My special fad is for old Nevers; and in order to obtain an authentic specimen of it I spare neither time, pains, nor money.

ONÉSIME [*aside*]: He would do much better if he would set aside a *dot* for his daughter!

BOUVIGNARD: Ah, yes, I economise; I deny myself; I bleed myself! And the anxieties I have! Just think! a slight awkwardness might reduce my whole collection to a thousand pieces. And it is unique, I assure you. It represents my whole fortune, and in order that it may remain intact, I have left it in my will to my native city.

PAUL [*aside, stands a little apart*]: What a sad sort of world is this!

SCENE VIII.

(*Enter Kloekher*)

KLOEKHER [*to Letourneux*]: Will you come along? Come, you serious ones! the green table is waiting for you. Who wishes to play whist? [*All move up stage and exit R. and L., leaving Paul alone. As soon as the stage is clear of Guests, the King of the Gnomes appears between two of the caryatides; he is dressed like a Bourgeois, as in the wine-shop in Tableau II. With meaning gestures, he points out to Paul the beauty of the surroundings and the splendour of the ball. Mme. Kloekher passes slowly across the stage from R. to L., under the arches at the rear. The Gnome points at her and claps his hands together silently,*

with the gesture of one applauding; then slowly goes up stage. Mme. Kloekher disappears]

PAUL [*follows Gnome a few steps up stage*]: Why, that is the mysterious being of the wine-shop! [*Stares at him. Queen of the Fairies, in full fairy costume, glides upon the stage from L., and fixes her eyes upon the Gnome*] And there is the other! [*Queen and King vanish*] Am I mad? My former illusion has returned; it is very strange. No doubt it is the result of—of trouble, and—and the enchantment that lovely woman has thrown around me. Ah, what eyes! What a smile! Is she only playing with me? Just now I felt her hand tremble upon my arm; her glance seemed to caress me; I could see that her heart throbbed! She—she loves me! [*The lights in the candelabra near him suddenly go out*] What is that? Is it midnight? Oh, no, nothing of the sort. [*Paces to and fro*] And it is I whom she distinguishes among all these men, illustrious, rich, and handsome! I am stronger than all of them; I dominate them; I am almost the king of the world, when only yesterday I was lost, struggling against fate. Ah, what happiness! How sweet these flowers are! [*Bends over a jardinière; the flowers fade and droop*] What! Dead? [*Two more candelabra are suddenly extinguished*] The darkness increases! [*Instead of the tinkle of the bell that has been audible without, marking the measure of a quadrille, a sound like a passing-bell is heard*] That sound—a funeral knell! I am alarmed! [*Peers into the shadows and looks off up stage*] But the lamps are burning and the dance is going on. That was only the

bell that marks the quadrille. What is the matter with me? Ah, she is coming back! Yes, there she is. I must not appear to be different from any other guest at the ball; I must affect to listen indifferently to her charming voice murmuring in my ear. Everything belonging to her seems to me to radiate happiness; it is as if her spirit floated near me. Where is she? I long to see her again—to speak to her! [*Paces to and fro*]

SCENE IX.

(*Enter Mme. Kloekher and Alfred, R.; she leans on his arm*)

PAUL [*aside*]: Still with her! [*Observes them*]

MME. KLOEKHER: Is that a threat, then?

ALFRED: Just as you choose to understand it, my dear.

MME. KLOEKHER [*disdainfully*]: Do it, then! Do it!

ALFRED: Very well, since that is your decision. All is over between us. But—suppose I blow my brains out here—at your ball?

MME. KLOEKHER [*laughs loudly*]: Oh! ha! ha! ha! That would be too absurd!

ALFRED [*aside, puts on his hat*]: Indeed! Well, we'll try another way! [*Exit. Dance music stops; attendants begin to serve supper upon small round tables back of the arches C.*]

SCENE X.

PAUL: So—that man loves you!

MME. KLOEKHER: He? Never!

PAUL: But—

MME. KLOEKHER: What! Reproaches already?

PAUL: Oh, I was wrong,—I know it. Pardon me!
It is not my fault if—

MME. KLOEKHER: Speak lower. Some one may hear you.

PAUL [*looks up stage*]: No, until supper is over no one will come in here. Listen to me, Madame! In heaven's name, stay here with me!

MME. KLOEKHER: Well, I am here. What do you wish?

PAUL: I cannot tell you now; my head is in a whirl. I am so happy only to be able to look at you, face to face. Just now, when we were with the others and every one was pressing near you, I was delighted to observe the glances of admiration and homage that were cast upon you, and to listen to the murmurs of approval and envy. But soon it began to displease me—I hated it! Yes, because you gave back your smiles, your sweet words, which seem almost a part of yourself, of your very heart. These surroundings, the gilding on the walls, the silver ornaments, the servants, the music, even your diamonds, seem only so many things to disguise you the more, to hold you farther from me, to separate your heart from mine!

MME. KLOEKHER: What an impetuous boy you are! But you must know only too well—[*Silence*]

PAUL: What? Speak! speak!

MME. KLOEKHER: That—that one cannot help liking you!

PAUL [*approaches her and takes her hand*]: Is that true? Ah, speak the dear word I long to hear! I am not accustomed to happiness, Madame, and how do you think I can believe that if I do not hear

the sweet assurance from your own lips? But no,—do not say it! If you really love me—which is the same as to say that heaven itself is about to open for me—make me only one little sign, give me one smile!

(Mme. Kloekher *looks at Paul smilingly and makes a gentle inclination of her head. Paul seizes her hand, kisses it, and sinks on one knee before her*)

MME. KLOEKHER: Take care! Some one will see us!
[*Aside*] What fire! What passion! [Paul *rises*]

PAUL: Oh, this is torture! You do not realise that I love you to madness! I would destroy everything that keeps us from each other. What would it cost you to grant me, wherever you choose, one hour, where I might carry out my delusion and imagine you and myself the only beings in the world? Would it be too much for you to grant me this—tell me?

MME. KLOEKHER: Some one comes! Retire for a moment. [Paul *disappears R. between two caryatides*]

SCENE XI.

(*Enter Letourneux hastily*)

LETOURNEUX: Well, Madame, your husband has given me a fine specimen of friendship!

MME. KLOEKHER: What is the matter with him?

LETOURNEUX: I am indignant!

MME. KLOEKHER: There! there! Calm yourself, I beg.

LETOURNEUX: But I shall be avenged! Oh, yes!

MME. KLOEKHER: What has he done to you?

LETOURNEUX: You ask me that? She asks me that! Ha! Well, Madame, we had agreed—your charming husband and I—upon a transaction regarding two hundred shares of Hanover, at the latest price quoted, the profit of which he was to give me and I was to pocket it. Is that clear? Now, when I bring him the papers of agreement and ask him to settle, he reluctantly hands over only half of what he ought to give me! But he cannot play that sort of trick on me. Where is Paul? I intend to tell him everything.

MME. KLOEKHER: Good heavens! what?

LETOURNEUX: I shall tell him what you know as well as I, Madame. I mean the fact that your husband has robbed him of his inheritance. And a lawsuit will make the affair talked of over all Europe.

MME. KLOEKHER: And you count upon Paul—as if it were possible!

LETOURNEUX: And why not, pray?

MME. KLOEKHER: You are too curious, my dear sir! However, to save you trouble, I will tell you that Paul is only a simple youth, a mere child, and that—he is in love with me!

LETOURNEUX: A fine reason!

MME. KLOEKHER: Excellent, I assure you. It is our family, it is I whom he will believe, and not you, important man though you are. Go elsewhere to find aid in your turpitude and your revenge. As to Paul, I repeat, he belongs to me. He is my thing, my slave, and at a sign from me he would gladly throw himself into a pit!

LETOURNEUX: We shall see, Madame, we shall see!
[Exit C.]

SCENE XII.

PAUL [*re-enters slowly from behind the caryatid*]: You are right, Madame; I am a mere child, your thing and your slave!

MME. KLOEKHER: Heavens! Do not believe—

PAUL: I have heard all! I was behind that statue, where I hid in order to listen to the confidences of perhaps another lover. Chance has punished me for my jealousy in cruelly undeceiving me.

MME. KLOEKHER: Oh, Paul, I swear to you—

PAUL: No vows, I beg of you! Fear nothing! Never shall I injure by the scandal of a lawsuit, the woman, whatever she may be, whom I have —*honoured* with my love! So calm yourself and permit me to retire.

MME. KLOEKHER: But you have not understood—I am not to blame—it is an odious plot—I will explain to you! Paul, I entreat you! Paul, I love you!

(Paul is about to go, L. with bent head and heavy step. At the door he pauses. Enter Letourneux hastily; he approaches Paul)

SCENE XIII.

(During the following dialogue the other guests enter in small groups, and listen to the conversation)

LETOURNEUX: At last I have found you again. Listen to me! [Paul stands motionless, lost in thought]

Paul! [*Taps Paul on the shoulder*] My friend!
Paul, my dear boy!

PAUL [*turns his head slowly*]: What do you wish?

LETOURNEUX [*raises his voice*]: I wish to inform you, as well as everyone present—in your own interest as well as for the sake of public morality, in order to bring about at the same time a reparation and a just punishment—I wish, I say, to reveal to you an infamous plot of which you are the victim. I possess authentic proofs—written documents! You have been shamefully cheated by that man—Kloekher, the banker! [*Sensation; murmurs of surprise and indignation*]

PAUL [*tears off his white glove*]: Monsieur, you are an impudent liar!

LETOURNEUX: I!

PAUL: Yes, you, villain! and as an emphasis to what I have said, I insult you to your face! [*Throws his glove in Letourneux' face*]

LETOURNEUX: Ah!

PAUL [*bows*]: I am at your service, Monsieur!

GUESTS: Separate them! They will fight!

LETOURNEUX: A duel! A man of my character is not ruled by such means. True strength lies rather in enduring physical injury and in seeking revenge by a legal process. I have plenty of civil courage! [*Exit proudly.*]

PAUL [*in suppressed rage*]: Infamous rascal!

KLOEKHER [*tries to take Paul's hand*]: Ah, my dear fellow, how wisely you have acted! You have shown yourself a true friend. My gratitude—

PAUL: Do not speak to me again, Monsieur! [*Exit.*]

KLOEKHER: What is the matter with him?

GUESTS: What a queer fellow! Did you see him?

GUESTS: Such a scandal to happen at a ball! Dear! dear! one never knows what will happen!

(Guests depart. After they have gone and the stage is clear, the lights burn brighter, with pink, green, and blue tints. The flowers in the jardinières revive and bloom anew. The caryatides R. and L. move and express pleasure in gestures. They are the Fairies, who rejoice at the evidence of Paul's virtue)



FOURTH TABLEAU.

PAUL THE DELIVERER.

Scene: *A miserably furnished apartment. Small windows R. and L. At the back, C. a chimney with a dying charcoal fire. A door L. of chimney. On the mantelpiece is a box containing pistols. Near L. I. E. is a rough table and two cane-seated chairs. Near R. I. E. a pair of varnished boots on a boot-tree. Close beside these is a bed, and at L. I. E. there is a small closet. Day is breaking; a dim light comes through the curtainless windows.*

SCENE I.

(*Enter Dominique; he is dressed in shirt and trousers, without a waistcoat, and has a Madras handkerchief bound around his head. Approaches the fireplace; his teeth chatter*)



DOMINIQUE: Heavens! how cold it is! When Monsieur Paul returns he will be half frozen. [*Laughs ironically*] Ah, Monsieur! Well, and how about me? Am I not frozen? Don't I suffer? What kind of life is this miserable existence? Let him do as he pleases, if it amuses him, but as for

me—a man born to shine in the ante-chambers of ambassadors, at the very least—this sort of life is a humiliation. [*Searches about the room*] And not a stick of wood in this infernal garret, full of draughts! [*Still searching*] No, not one!

It is four months now that I have been cooped up here, trying to pass away the time while he was making his applications. First, he was after a place in the diplomatic service; then a scientific mission; next an inspectorship of I don't know what; and this evening he said he would surely return from the house of the banker Kloeckher with full hands and his future provided for. I begin to have some doubts of our future myself! I have wished to separate mine from his and to present him squarely with my bill. Monsieur is a fine young man, that's certain. But [*taps his forehead*] a little bit touched! The devil! my hands are numb with cold! [*Looks at pistols on the mantelpiece*] There is a box that tempts me very much. But no! our means do not allow us to indulge in a mahogany case! No, indeed! [*In backing away from the chimney he stumbles upon a straw mat*] Stupid! what am I about? Wait a bit! [*Picks up the mat, throws it on the fire and watches it burn*] To be reduced to this! But our bad luck cannot last much longer—it is too wretched. However, if it doesn't change within a week I shall say good-bye! [*The fire flames up; he rubs his hands over it*] Ah, that feels good! That was decidedly a bright idea of mine. What's the use of bothering oneself to keep things? Pity we haven't a good substantial sofa to toast our toes by while

poking the fire. What a miserable little chair that is! Since my master is out all day running about, I don't see why I shouldn't—[*Throws a small chair into the fire*] There you go! Any one would say that I am a simpleton to devote myself to him. There never was such a valet as I. Great heavens! how cold it is! That chair burns like a match. And, after all his promises, what do I get? How am I benefited? He will only laugh at me in the end, and while I stay here, dancing attendance on him and freezing to death, he is playing the gallant in the drawing-rooms of charming ladies! Suppose I break up the table to keep the fire going? No, it would soon be gone. [*Sees boots*] Ah, the boots! [*Pulls them off the boot-tree*] Why not? [*Throws them in the fire*] Burn, then! Perhaps he'll be angry. Ah, well, so much the worse!

SCENE II.

(*Enter Paul, in evening dress, without an overcoat; his clothes are damp; there is a little snow on his shoulders; he carries his hands tucked under his arms*)

PAUL: What are you doing there? I did not tell you to wait for me. Go to bed!

DOMINIQUE: But—

PAUL [*brutally*]: Get along with you! Get out! Leave me!

DOMINIQUE: Oho! He is very proud and touchy.
Something good must have happened at last.

[*Exit.*]

SCENE III.

PAUL [*remains for some time with his head resting in his hands, then sighs deeply*]: Ah! [*Throws his hat on the bed*] What a night! [*Looks slowly around the room*] And what a place! [*Glances at window*] Why, day is breaking, and it is still snowing. But nothing will fall from heaven to blot out all my misery. [*Weeps*] Ah, how weary I am! [*Stands in front of the fireplace, his arm leaning on the mantel-piece*] They are all cowards, egoists, cruel, ingrates and hypocrites! And with what smiles, sweet words, affectionate embraces, and even, O sacrilege! professions of love! And I hoped to find in this arid desert something to quench the thirst of my heart! In how many countries have I dreamed my dreams? And everywhere, among masks and brazen vice, have I met the same ignominious deceptions. And now they seek me out; they attack me. Enough, enough! I'll have no more of it. Why should I continue to live, since I cannot change the world? If I could only find one single soul that would really love me! [*Walks about*] Come! no more weakness! I will leave all at once, before my resolution weakens, before I feel the first blush of shame, in all the integrity of my pride and honour, like the ancient Oriental kings, who killed themselves in

the midst of their riches. It needs only strong resolution for a moment. That should not be difficult. Everything urges me to it. [*Sees the box of pistols*] Ah, even chance itself! [*Takes pistols from box and examines them*] The man that sold them to me laid particular stress upon the length of their range. But at the distance I shall require, they need not be anything out of the common! That would be quite superfluous. Let us try. [*Snaps the hammer*] Good! Where is my powder? [*Takes box of powder and pours a little into his hand, then puts it into the pistol, throwing the rest into the fire, which springs up into bright flames. He continues to load the pistol*] Now the bullet, next the cap; and now I have only to give myself a sign, to make a single gesture, to be free! [*Six o'clock strikes from a neighbouring clock*] Six o'clock! At the first stroke of the half hour, all will be over! [*Looks around the room and sees a box full of letters on the table*] Oh—those! I had forgotten them. Nothing of myself or of my past must remain. All letters must be burned. [*Throws letters into the fire and sinks into a chair*] Ah, the flames warm me again. I do not suffer now. No, quite the contrary. To think that perhaps those ashes will still be warm after my body is cold in death! Then,—everything belonging to me will be scattered, dispersed. My life will have passed, like the fading figures that trace themselves in the coals. [*Stares at the fire*] It seems to me I can see among the embers purple shores along a lake of fire. Beyond that are shadowy buildings, the

spires of a cathedral, the masts of vessels. They fade—then reappear, like my former dreams. I fancy I hear the wind among the sails, and the walls of my cabin creaking in the night watches! Ha! that is strange! There is one letter that refuses to burn. It even grows whiter in the flames. What is that? [*Picks the letter from the fire*] It is not even hot! What is the meaning of this? [*The fireplace, little by little, is enlarged, growing higher and wider, and back of the flames appear the scenes of which Paul has just spoken. At last a castle of strange architecture is visible, having small windows, like those of a fort*] Is that a fortress? I never saw it before. [*The letter glows with a soft radiance. Paul reads*] “Behold the castle wherein the wicked Gnomes hold captive the hearts of men. We depend upon thee to deliver them. Thy reward shall be a love surpassing all thy dreams. Thou wilt meet often the one whom we have chosen for thee; try to recognise her, else thou wilt be irrevocably lost. Art thou ready? The Queen of the Fairies.” I? But how am I to know?

(*Chorus of Fairies encourages him*)

PAUL [*remains for some moments a prey to terrible anxiety; then with a gesture of heroic resolution*]:
I accept! I will go! [*Two knocks on the door are heard*]

VOICE [*without*]: Open, Dominique! [*Knock*]

PAUL: Who is there? [*Opens the door*]

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SCENE IV.

(*Enter Jeanne, carrying a large basket on each arm*)

JEANNE [*surprised*]: Monsieur Paul!

PAUL: Jeannette! What does this mean? [Jeanne *puts her baskets on the table with an air of fatigue*] What has brought you to Paris? [*Silence*]

JEANNE: To—to sell milk, Monsieur!

PAUL: Milk! With those two baskets—and at my rooms? [Jeanne *hangs her head*] You are hiding something from me, Jeannette.

JEANNE [*shields with her arm the basket near her*]: No, Monsieur, I declare to you—

PAUL [*observes her gesture*]: There is something inside of that basket. [*Lifts the lid*] My silk handkerchiefs, my shirts—all my linen! [*Looks sternly at Jeanne*]

JEANNE [*quickly*]: Oh, don't be angry! If they are not well done, I will do them all over again. [*Silence. Jeanne hangs her head*]

PAUL: So!—it is Mademoiselle Jeannette who is my laundress! Why did you not let me know of this before?

JEANNE [*embarrassed*]: Because—because—

PAUL: Well? [*Silence; aside*] How is this? Dominique told me— [*Aloud*] Let me see the other basket.

JEANNE [*seizes his hand*]: Take care! You will break them!

PAUL: Break what?

JEANNE: The eggs.

PAUL [*looks into second basket*]: Fruit, rolls,—yes, even a little pot of cream! And it was for me? [*Looks at Jeanne; she nods*] Well, to tell the truth, my child, just at present I cannot pay you for these things. [*Silence*] Ah, I see! The friendship of my servant has reduced me to receiving charity from a peasant! [*Roughly*] Take away all that stuff, Jeanne! I won't have it! Go away!

JEANNE [*weeps*]: If I had known you would be angry, I should not have done it!

PAUL [*aside*]: She weeps! And in my idiotic pride and vanity I have wounded her. Where else have I ever found such devotion? [*Aloud*] No, remain here! Pardon me. I have not been well for some time. Tell me—how long have you been coming here like this every day?

JEANNE: Almost a month.

PAUL: And you never boasted of it! You did it simply, kindly, in the candour and naïveté of your sweet soul! [*Takes her hands*] I can see that your little heart is throbbing fast! You have lovely eyes, my Jeannette. [*Aside*] I never looked at them before, blind fool that I was! [*Aloud*] And these poor little hands! Do you know, if they were covered with fine gloves, more than one fashionable lady would envy you their grace and smallness?

JEANNE: You are very kind, Monsieur!

PAUL [*moves away from Jeanne; regards her attentively; aside*]: I must find something to give her. She is charming! Aside from her simple garb, there is something about her—I know not what—of distinction, purity, refinement, that

I never have seen equalled. And the modest grace of her attitude, the brightness of her glance! Can she be—why not? [*Aloud*] Jeanette!

JEANNE: Monsieur!

PAUL: You must be weary of your present lot. Have you never had thoughts and ideas that surprised yourself? Have you never heard in your inmost soul something that whispered to you of a higher destiny? Have you not had a desire to flee—somewhere—far away?

JEANNE: Il Run away! But where? I do not know the way.

PAUL [*makes gesture of annoyance; then aside*]: It is my language that she does not understand. [*Aloud*] Tell me, when you are all by yourself in the fields, what do you think about?

JEANNE: Why—nothing, Monsieur!

PAUL: Try to remember.

JEANNE: Ah, if—! Well, I think of the cows,—most of all of the black one, which follows me like a dog. Then I notice how the grass is growing, and count how many apples there are on the trees.

PAUL: But—at night? Of what do you dream?

JEANNE [*laughs*]: Dream! I don't dream. I sleep too sound.

PAUL: What books have you read?

JEANNE: I don't know how to read—when have I had time to learn?—and I cannot write either. And oh! how sorry I am that I cannot! It would be so useful to me in keeping the accounts.

PAUL [*aside*]: That is enough! This is the end of my fancy! She does not lack in grace and sweet-

ness, but it would take a long time to cultivate her mind. I must give it up. [*Laughs bitterly*] I, who for a moment believed that— [*Stands lost in thought*]

JEANNE: What is the matter, Monsieur Paul? Why do you not speak to me? Just now your voice was as sweet as music. I did not understand what you said, but it pleased me.

PAUL [*brusquely*]: Well, well! [*Calls*] Dominique! I thank you, Jeannette! Later—as soon as I am able—I will show you how grateful I am for your kindness; and when you marry—

SCENE V.

(*Enter Dominique*)

DOMINIQUE: What do you wish, Monsieur?

PAUL [*indicates Jeanne*]: Say good-bye to her, for we are going away.

DOMINIQUE: To travel again?

PAUL: Yes, we are going on a long journey.

DOMINIQUE: But, Monsieur, you seem to forget the state of our wardrobe.

PAUL [*looks about anxiously*]: True! [*Sees a superb fur coat lying on the bed*] But look! Heaven has had a hand in this! This is a warning, a command!

DOMINIQUE: What splendid fur! [*Takes coat on his arm and examines it*] You never told me you had such a coat. With that on your back you can laugh at the thermometer! If I only had one

like it! [*About to lay the coat on the bed, he perceives a second similar garment*] What, another!

PAUL: It is for you! Take it!

DOMINIQUE [*puts on the coat quickly, turns up the collar, and crosses his hands inside the sleeves*]: I shall be warm enough in this. Ha! I look like a Russian ambassador!

PAUL [*taps his foot impatiently*]: Come, come, hasten! I wish to start at once, to follow my purpose until it is attained! Come!

DOMINIQUE: Oh, it won't take me long to get our things together. Just watch me! Good-bye, little sister!

JEANNE [*stifling a sob*]: Good-bye!

PAUL [*with hat on his head and fur coat over his arm, stops at the door on hearing Jeanne sob*]: Ah, she has more feeling and sensibility than I thought. Well,—of course, it is on her brother's account! [*Exit Paul and Dominique.*]

SCENE VI.

JEANNE: They have gone, and this time I don't know where. Very far away, no doubt! I thought for a moment that he was going to offer to take me with them. But no, since he leaves me like this, he must look down upon me. It is because I am not a fine lady, brought up in the city; because I have no trailing gowns, no laces, nor cashmeres, nor jewels, because I am a stupid little peasant, and don't know how to do any-

thing to please him! I cannot dance nor play on the piano; I have no manners and no pretty clothes! Oh, if I only had all those things! [*Goes to fireplace and leans on the mantel-piece*] If I had them perhaps he would love me! How shall I manage to get a pretty gown—only a pretty gown? [King of the Gnomes *glides from the half-open closet*]

KING: Good! She begins by making a most stupid wish! All the better! It is impossible to stop it, but we can arrange matters so that we never shall be recognised! Begin!

(*The scenery changes slowly in semi-darkness*)



FIFTH TABLEAU.

THE ISLAND OF THE TOILETTE.

Scene: *At the back of the stage are small hillocks, covered with strips of different-coloured cloths. At R. beside a stream composed of milk of almonds, grow, like reeds, slender sticks of cosmetic. A little in front of these a fountain of eau de Cologne springs out of a rock made of toilette rouge. In the centre of the stage is a grass-plot, with spangles on the blades of grass; here and there are bushes made of brushes, and stones are represented by cakes of soap of various colours. A tree resembling a tamarisk stands L. with clusters of marabout feathers growing on it; another tree, shaped like a palm, bears open fans. There is a small patch of razors; a little in the rear is a tree full of mirrors, another of wigs, a third of powder-puffs, a fourth of combs, and costumes of different styles hang from the branches of larger trees. Bright-coloured flies dart about, and fly in the faces of the women.*

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SCENE I.



JEANNE [*discovered in the same attitude as when the last scene changed; her head is bent, and one arm rests upon the rock of rouge. After a moment's silence she lifts her head and looks around with amazement*]:

Why, how pretty it is here! And how sweet the air is! It smells exactly like *eau de Cologne*! Where does it come from? From this fountain, I do believe! How nice it would be to wash my hands in it! [*Plunges in her arms up to the elbows*] One isn't afraid of spilling this. I will put some on my head, too. [*Sprinkles some drops on the top of her head; they change to diamonds without her perceiving it. She washes her face, and as she leans over the fountain, a branch from the comb-bearing tree behind her bends down and gently arranges her hair in a graceful knot. She rises, surprised, with her hand on her right cheek*] Who touched my head? Go on, go on! I liked that very much! [*The powder-puff tree lowers one of its branches and lightly powders her face*] Oh, how soft and nice that feels! [*Turns her left cheek to the puff*] Again! Oh, but that tickles! That's enough; it makes me want to laugh! Ha! ha! ha! [*The branch returns to its position*] Is that done? I thank you very much! [*Jumps up*] What! No one here? [*Looks at all the strange objects about her and walks to and fro*] What a queer country

this is! Combs growing on trees! And there's a tree with wigs on it! And just see all those clothes and things on the ground, lying there like dead leaves! Oh, what pretty grass, with great dew-drops! No, they are silver spangles! [*Sees herself in one of the mirrors hanging on the tree*] And there—that is I! With diamonds in my hair! I shine like the sun! [*Her gown suddenly loosens itself and flies away in the air*] The wind! Ah! [*Cries out in terror at seeing herself in chemise and petticoat; crosses her hands on her breast*] What is going to happen? I am ashamed! [*A band of drapery wound around one of the hillocks in the rear, now undulates towards Jeanne and drapes itself around her in a sort of tunic*] Well, well! I am all dressed now! [*A tree full of bracelets catches her by the arm*] What am I caught upon? What holds me? Ah! let me—[*Draws a bracelet off the tree and clasps it on her arm*] How well that looks against my skin! [*A tree like a mountain ash drops a coral necklace around her neck*] What is this? A necklace! Oh, how pretty I look! How happy I am! I love myself! I should like to kiss myself! But of course this is only a dream. Such things cannot possibly happen. I shall wake up in a minute. But where am I really? What country is this?

CHORUS [*without*]:

'Tis the country of toilettes,
'Tis the land of gay coquettes;
Little packets,
Little rackets!
With us, to charm is all our duty;
E'en the ugly seek for beauty!

JEANNE: I do not comprehend!

CHORUS [*without*]:

'Tis the land of La Toilette!
We triumph, and we never fret!
All is sweet;
All is neat;
Our perfumes are of violet;
Our sighings do not mean regret!

(*Noise of tambourines, flutes, and Chinese music heard*)

JEANNE [*goes up stage and looks off*]: What a crowd of people!

CHORUS [*without*]:

Silence! Silence! Silence!
Make way for the King's advance!
Like the stars, to which we sing,
Comes Couturin, our Fashion's king;
The only being here who can
Rule th' inconstant taste of man!

JEANNE: Oh, they are coming this way! I am afraid!
Where shall I hide? [*Runs behind the tree of mirrors*]

SCENE II.

(*Enter King Couturin, Queen Couturine, Graisse-d'Ours, Prime Minister, and Ladies and Gentlemen of the Court. The King and Queen are dressed in the latest fashion, greatly exaggerated. Graisse-d'Ours wears a round jacket and a large apron; he has a bristling beard and an uncouth aspect. All the personages of the Court wear emblems of their various occupations. The King,*

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carried by four men, is seated on a sort of portable throne, which has plumes waving over his head and mirrors set in the back. The Queen occupies a lower seat, R. The Prime Minister has a similar seat, L. The porters gently lower the King's throne to the ground, C.)

KING C.: That will do! Hold! Now, since we are installed in the place three times chosen for royal conclaves, with our dear spouse, the lovely Couturine —

QUEEN C. [*looks fondly at King; takes his hand and kisses it*]: Always my tender Couturin!

KING C.: And having at our left our Prime Minister, the indispensable Graisse-d'Ours —

GRAISSE-D'OURS: Your Majesty is too kind!

KING C.: And near us also the high dignitaries of our crown: the arch-tailor, the arch-bootmaker, the Prince of Coldcream, the Duke of Caoutchouc, and others —

DIGNITARIES [*bow low*]: At your service, O sovereign!

KING C.: Also the ladies of our Court, of which they are the brightest ornament —

LADIES: Ah, delicious!

KING C.: And having behind us the imbecile people —

CROWD: Long live the King!

KING C.: It is necessary, according to custom, that we now proceed to establish the modes for the season.

ALL [*gesticulate excitedly*]: Yes, yes! Tell us! What colours? How many yards?

KING C.: One moment! First, I must recall to you the great principles.

GRAISSE-D'OURS: Recall them!

KING C. [*to the ladies*]: It is a well-recognised truth, my doves, that naturally you are all hideous!

LADIES [*scandalised*]: Ah! Oh! How abominable!

KING C.: Certainly,—very ugly indeed! You do not doubt for a moment, I hope, the superiority of the artificial over the real. It is art alone, my goddesses, that furnishes you with all your charms. Oh, fear nothing! I am discreet! But you know it is the robe we fall in love with, not the woman; the shoe, not the foot; and if you do not possess silks, laces, velvets, patchouli, kid gloves, sparkling jewels, and colours wherewith to paint your faces, even the wild savages would have nothing to do with you, since they like their women tattooed! [*Sits*]

LADIES: That is a little hard! Rather too severe!

GRAISSE-D'OURS [*rises*]: Besides, dress is a sign of chastity, forms a part of virtue, and may even be considered virtue itself. [*Sits*]

KING C. [*rises*]: Then, the more extraordinary a costume is—that is, the more unnatural, inconvenient, and ugly—the more striking and desirable it is! [*Sits*]

GRAISSE-D'OURS [*rises*]: And *distingué* besides. [*Sits*]

ALL: Ah, *distingué*! That is the principal thing!

KING C.: 'Tis well! Now to work!

ALL: We will look! We will search! [*Silence; then a sound of broken glass*]

KING C.: What is that? [*Looks off R.; makes a sign to an Official to seek the cause of the noise. Exit Official*] Ah, the mirror-tree is broken! The mirrors were too ripe, no doubt, and some marauder has shaken the tree.

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OFFICIAL [*re-enters*]: We found behind the mirror-tree
a strange monster.

KING C.: A monster?

OFFICIAL: Yes, your Majesty, a being green and unfashionable in appearance.

KING C.: Bring her hither!

ALL: What courage!

SCENE III.

(*Enter Jeanne, wearing green empire gloves reaching to her elbows and lying in deep wrinkles on her arms; her hair is dressed very high; she wears a yellow shawl over her tunic and carries a reticule in her hand. As she enters King Couturin utters a sharp cry and staggers back; Graisse-d'Ours supports him. The Queen, with a gesture of terror, falls upon her throne; the Ladies snatch fans off the fan-tree and hide their faces behind them. General excitement*)

MEN: { Back!
Go away!
Hide yourself!

WOMEN: { What a horror!
Such boldness!
How old-fashioned!

KING C. [*extends his sceptre—a stick covered with curl-papers—to command silence*]: Keep cool your heads, excited by too much curling! Approach, young girl—because you have the appearance of being one, although you possess no

graces. Explain yourself, and justify, if you can, the wearing of that extraordinary costume.

JEANNE: I found it lying there on the ground, by chance, and picked it up—I thought I must; and in rising I broke the mirrors—

KING C.: Never mind them—that is not the important question. [*Rapidly*] But to have disobeyed the laws of our empire, to have shown disregard of the cult of the shoes, the delicacy of the *lingerie*, and the elegance of the coiffure; to muffle yourself up in such frightful old clothes, which carry one back to the days of Corinne and the fashion of egg cameos,—all this deserves torture!

ALL: Yes! Yes! the most terrible!

KING C.: You should be condemned to wear shoes too tight, combs too hard, unlaceable corsets!

ALL: Bravo!

KING C.: To carry a work-bag!

JEANNE: Mercy!

KING C.: And to wear a turban, with bunches of feathers on it!

JEANNE: But I did not know the fashion! I was not able to follow it. Is that a crime?

KING C.: There is none greater, woman! for the fashion, mark you, is the law, fancy, tradition, and progress. It is nothing unless it governs, produces, and overthrows. Colossal idol set up by all the world, it drapes the cradle of the newly-born and ornaments the tomb of the dead; it raises its head to heaven above all philosophies, and penetrates, with the tip of its dainty foot, to eternity itself! Take off those green gloves!

JEANNE [*humbly*]: I ask nothing better. I will do whatever you wish.

QUEEN C.: Ah, have pity on her, great King!

KING C.: Be it so! I pardon you, in consideration of your ignorance. [*To the Officers*] And you, —I desire you to set about attiring her in the very latest mode.

JEANNE [*jumps about joyfully*]: Oh, thanks, thanks! your Majesty! What happiness! Then shall I be pretty and well dressed?

KING C: We hope so!

(*At a sign from King C. the Officers of his Court move quickly to R. and L.; some among the larger trees bearing costumes, others towards the stuffs on the hillocks in the rear; a few among the trees with the marabout plumes, and some towards the comb-tree. They crowd around Jeanne, putting various articles of dress upon her. Meanwhile the back drop and side scenes change so that the entire stage represents a large dry-goods and costume shop, full of clerks serving fashionable ladies. King C. is seated R. I. E. on a small couch; he assumes a meditative pose, and has an open book ready to take notes. The clerks try cloaks, shawls, hats, etc., upon the ladies. Several of them address King C., who replies three times*):

Leave me! I am composing!

(*Queen C. serves tea from a small tea-table placed near King C. At times the action stops, and there is a general silence. Then the King, with a monocle in his eye, passes all the women in review, readjusts details of their costume, lowers or pulls up the fronts of their corsages with an abrupt gesture; then shrugs his shoulders and cries*):

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No, not that! That is too old! Something else! Quick!

(Jeanne is in the centre of every group as it forms. Finally all the Ladies, including the Queen, who has followed the successive changes, are dressed like Jeanne in an extremely rich and extravagant fashion)

KING C.: Remain where you are half an hour. That effect is very fine!

(General satisfaction expressed by sighs from all the Ladies; but suddenly King C. considers Jeanne attentively, then quickly removing some of her costume, he cries):

No, that does not please me at all — nor that either! Bring something else. Come! Be quick!

(At last Jeanne is attired in a costume of simple and exquisite taste)

KING C.: Now, my lords and ladies, perfumers and embroiderers, shirt-makers and dressmakers, retire to your respective cabinets; we desire to be alone. Remain here, my Couturine! [*Exit all except King and Queen and Jeanne*]

KING C.: Well, young woman, the elegant and luxurious toilette you longed for so much — behold yourself in it!

JEANNE: It is true, then. I am not dreaming?

KING C.: Not a doubt of it. No one, thanks to our efforts, will be more fascinating than yourself.

JEANNE: Oh, thanks, thanks again, your Majesty! Perhaps he will love me now!

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KING C.: Perhaps! In order to attain to the dignity of the modern woman (a thing difficult to comprehend!), and to become that charming, incomprehensible, and fateful being, begun by God and finished by the poets and the hair-dressers, who took sixty centuries to appear in the form of the perfect Parisienne,—there are many things that you must learn, little girl, of which at present you are ignorant.

JEANNE: What are they?

KING C.: What are they? You do not know how to bow, to smile, to purse up your lips, to give a saucy wink, nor to babble about your trials while taking a melancholy pose on a sofa, like a flower broken in the wind. What would you do, now, if your lover sighed his passion in your ear? What would you say if he should ask, Dost thou love me?

JEANNE: I should answer yes, your Majesty!

KING C.: But one does not say that sort of thing, girl! That word is natural, popular, and therefore indecent.

JEANNE: Alas! What should I say? Teach me!

KING C.: Ah, behold approaching us two types of perfect taste! Come hither!

SCENE IV.

(Enter two clerks, carrying two life-size manikins, a man and a woman. Both are dressed in the latest fashion. The man has a distinct parting made in the back of the hair on his head, which continues through the fur collar of his coat and ex-

tends down the back of the rough cloth of the coat itself, as far as the waist-line. His trousers are carefully creased, and he wears an English monocle)

KING C.: Consider these two virtuous manikins, which resemble human beings perfectly. Try to reproduce their movements, if you wish to have fine manners. Remember their discourse, and hereafter, no matter where you may find yourself,—in the country, making a call, at an evening reception, at dinner or at the play,—you may chatter freely about nature, literature, blond-haired children, the ideal life, the turf, and other things. The key, Couturine. [*Winds up the two figures in their chests*] Let us begin. By listening to this one, you will learn what is necessary to say in the country, if there is fine scenery. [*Takes the male manikin and shakes it to the right and the left, as one shakes a clock that has run down. The Queen does the same to the other figure*] Go!

THE MAN [*makes little rapid gestures with the right hand, with a brisk lively manner*]: Good-day, my dear!

THE WOMAN [*with the same manner*]: Good-day, my friend! [*They approach each other from opposite sides of the stage, rolling on little wheels. When they meet they shake hands stiffly and sneer at each other*]

THE MAN [*looks around with jerky movements of the head*]: Well! well! Where are we now?

THE WOMAN [*mincingly, and speaking in detached phrases*]: Ah! the delicious country! A most picturesque situation! Pretty little flowers! So

poetic—and useless! Poetic because they are✓
useless—useless because they are poetic!

THE MAN [*peevishly*]: For my part, I find it as commonplace as a cabbage, your beautiful country! As for sentiment, away with it! And elegies, ha! ha! ha! And poetry—ha! ha! ha!—I have gone a long way beyond that sort of thing. Ha! ha! ha!

THE WOMAN [*with many gestures*]: But really, permit me to say, that if one grouped a number of these trees, putting those large ones in the background, and bringing forward that fine old oak, and had some picturesquely dressed peasants in the foreground, and a railway running along at one side, it would be, you must allow, a very attractive subject for one to make a drawing of.

THE MAN [*gallantly*]: As for attractions, I prefer yours, dear lady!

THE WOMAN: Where did you learn to talk like that? At the houses of some of your gay young friends, I have no doubt. Do you know, I should like—if I could do it without anyone being the wiser—to go to one of their houses,—just to see their furniture and how they live!

MAN: I am at your service! [*Aside*] What an imagination! She positively sparkles! [*Aloud*] But, allow me a word of advice with regard to your investments. I will take charge of them.

WOMAN [*quickly*]: And of the reports also?

MAN [*quickly*]: Certainly! I have my note-books.

WOMAN [*quickly*]: Let us not say, then—

QUEEN C. [*stops the machinery*]: That is enough. They will never stop if we let them go on like that.

JEANNE: I was getting rather tired of it.

KING C.: Oh, they were doing very well. But now let us hear them talk about the news of the day.

[*Winds springs in another place on the manikins*]

WOMAN [*slowly, with a sad tone*]: Dear! dear! it appears that they have massacred twelve thousand of those poor wretches!

MAN [*sings*]: Broum! broum! broum! What does that matter to us? I don't give a—thought to trouble! Life is short; let us amuse ourselves! Tourlarou! tourlarou!

WOMAN [*gaily*]: You belong to the days of the Regency—when they wore red heels!

MAN [*hand within his waistcoat, speaks gravely*]: Yes, but with liberal ideas! A mingling of the old French aristocracy and American industrialism. What is that?

WOMAN [*speaks quickly in a supplicating tone, offering a handful of small papers*]: They are lottery tickets for my poor!

MAN: Only too happy, Madame! [*Aside*] Pinched! [*Lightly*] And the newest novel—have you read it?

WOMAN [*gushingly*]: Oh, yes! Is it not fine? The author is indeed a great man.

MAN [*naturally*]: Not at all; he is quite an idiot, or so they say.

WOMAN: Do they? Well, of course it must be true, then. I believe you.

MAN [*looks at her tenderly and sighs*]: If you would only believe *all* that I— [*Stops abruptly*]

KING C.: Oh, I forgot to give them the two half-turns.

JEANNE: But those two do not really like each other at all, do they?

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KING C. [*winds up the manikins again*]: Yes, that is the way these affairs begin; and after he has said enough impertinent things to her to make her weep, there will be so good an understanding between them that they will be invited to all the best houses. [*During this speech, the manikins have been making tender demonstrations, growing more and more expressive*] No! No! not that! Waltz, now! waltz! [*Starts them off in a waltz, and as they dance Jeanne tries to imitate their movements*] That's right! See, his chin is up and his elbow is in the air, while she is as straight as a reed and keeps her face lowered; both cutting angles in space, like a true geometrical figure in a fine humour! Enough! Let them be taken away. And, Couturine, see that the attendants put them in the right boxes. [*Servants carry away the manikins. Exit Queen Couturine*]

SCENE V.

KING C.: There! Now you know enough of society manners to enable you to appear in the polite world.

JEANNE: Ah, it is not the world that troubles me—it is he! Where is he? I long so much to see him.

KING C.: It might be possible for me to grant your wish.

JEANNE [*delighted*]: Oh!

KING C.: On one condition, however.

JEANNE: Name it! Whatever it is, I yield to it. Tell me!

KING C.: It is that you will not allow either himself or his companion to recognise you.

JEANNE: But why?

KING C.: Because he repelled you when you were a peasant—have you forgotten that? Now, listen to me well. You cannot doubt my power, for have I not given you more robes than you ever had pins, and more beautiful pearls than you ever put grains of bran into the hog-trough? Well, I swear to you by that same power that if you betray your name to him, at that very instant, as suddenly as if by a stroke of lightning, you shall die!

JEANNE [*hangs her head, while King C. observes her closely; then slowly*]: It matters not under what name or what disguise I meet him, if he will only love me; that is all I wish. Shall we go?

KING C.: That is not necessary. Here he comes now, to make purchases for his long journey. [*Dominique's voice heard without*]

SCENE VI.

(During the preceding dialogue the scene has gradually changed to an immense shop, filled with articles for travelling: trunks, bags, etc. The back of the stage is occupied by tailors and dressmakers)

(Enter Paul and Dominique)

DOMINIQUE: Make way there! We must have two night valises, an alms-bag, and some rugs.

FIRST CLERK: At your service, Monsieur!

SECOND CLERK: Immediately, Monsieur!

THIRD CLERK: Eighth floor, fifteenth shelf!

FOURTH CLERK: No, here!

DOMINIQUE: Ah, I shall lose my head! [Paul and Dominique *stand C.*]

JEANNE [R., *hand on her heart*]: It is he!

PAUL [*sees Jeanne*]: What a beautiful girl!

DOMINIQUE: It seems to me she has a look—[*Laughs*]
I am a fool! As if it were possible—

PAUL: But I have certainly seen her somewhere.
Where? Ah—in my dreams, no doubt!

JEANNE [*quickly*]: He does not know me! Good! It
is because this toilette disguises me so well.

KING C.: You certainly have a better chance of
pleasing him in it. But do not forget my in-
structions.

JEANNE: No, no! Oh, I feel myself quite equal to ap-
pearing well before him. You shall see.

PAUL [*bows to Jeanne*]: Madame! [*Speaks low*]
That so lovely a being should be here, where I
may meet her, is no doubt the will of heaven!
Can it be, by chance—

JEANNE [*imitates the lady manikin*]: Good-day, good-
day, my friend!

PAUL [*aside*]: What familiarity! Perhaps it is a sign,
an indication—

JEANNE [*approaches Paul*]: Of sadness, it seems to
me. And the cause?

PAUL: I am just about to set out on a long voyage,
but a moment ago I asked myself whether I
should not do better to—

JEANNE: A journey! That would suit me! The
madder one is, the more one laughs! Ha! ha!

ha! Give me your arm. Now let us see!
Presto!

PAUL: She is mad!

JEANNE: Listen! I have ninety-two boxes full of frocks, head-ornaments by the dozen, quantities of embroidered handkerchiefs, the finest laces, gloves with twenty-six buttons, and such loves of little shoes! [*Shows her feet*] See my beautiful little shoes!

PAUL: Enough! Enough!

JEANNE: My little chalet of mahogany can, in the twinkling of an eye, transport itself to the most picturesque situations, and with a piano [*Paul makes a gesture of disgust*], a good piano, I play polkas on the mountains. I know how to give excellent imitations—listen!

PAUL: In heaven's name, stop!

JEANNE [*vivaciously*]: The reflection of our elegance will embellish the whole world. We shall give routs in our pagodas; we shall dress up the savages; our face powder shall be wafted on every breeze! I am for *chic*—*chic* forever! From morning till night we shall make jokes. We shall write our names on all the monuments; we shall visit all the ruins and tell great stories about them! We shall lean over steep precipices. You will not be bored. Thanks to the post nowadays, the newspapers can reach us everywhere. If an occasion should arise for an affair—you know!—a lake of burning petroleum—

PAUL [*recoils*]: Horror!

JEANNE: Come, let us love!

PAUL: Not in that fashion! [*Going*]

JEANNE: Come back!

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PAUL: Never! [Exit.
DOMINIQUE [*looks about R. and L.*]: What! Gone?
But she seems to be a very amiable young person!
[Exit.]

SCENE VII.

JEANNE [*throws herself upon the Queen's chair*]: Oh, dear! Oh, dear!

KING C.: What is the matter?

JEANNE [*sobs and leans upon King C.*]: Oh, I am horribly unhappy!

(*Chorus of tailors and dressmakers offer consolation as they pursue their occupations*)

JEANNE [*listens to them awhile without seeming to understand; then suddenly*]: Miserable people! you are the cause of my unhappiness, with your foolish tricks. Get away from me, liars and cheats! with your hypocrisies, false sentiment, false hair, padded bosoms, narrow souls! I hate you all! No, no, I will have no more of it! [*Pulls off her fine clothes*] Where is he? I must see him and tell him how I have deceived him. Paul! Paul! [*Runs this way and that, frightened, breathless, upsetting everything in her way. Tailors and dressmakers exit hastily*] Paul! Wait for me! Answer! I am coming! Do you see me? Paul! [*Comes to front of stage, stands near Couturin, who is in reality the King of the Gnomes.*] Ah, I have lost him forever!

KING C.: It is your own fault. You did not manage right.

JEANNE: That is true. I should have told him who I am.

KING C.: But then you would have been killed—have you forgotten that?

JEANNE: What should I have done, then? It was I that drove him away. Instead of trying to display myself by those artificial manners that stifle the heart, I should have told him simply who I am, and not have tried to dazzle him with my awkward attempts at elegance. If I had appeared different perhaps I might have pleased him. He would like some one with less rouge on her cheeks, less folly on her lips, and less affectation in her manners; a woman who would win him by modesty and tenderness—a good wife—a simple *bourgeoise*.

KING C.: And do you wish to be a simple *bourgeoise*?

JEANNE: Do you think he would love me then?

KING C.: I think so.

JEANNE: How shall I become one?

KING C.: That is very easy.

JEANNE: Make me one, then!

KING C.: You really wish it?

JEANNE: Yes! Yes! Where shall I find him?

KING C. [*takes her hand with authority, leads her away*]: Come with me! This way! Follow me!



SIXTH TABLEAU.

THE KINGDOM OF THE STOCK-POT.

Scene: *The scene represents a public place in the form of a half circle. Several streets lead away from the centre, in such a way that the whole town can be seen at a glance. The houses, all alike, are of a poor and commonplace aspect, painted brown, set off with white. In the middle of the stage, placed upon a tripod over burning coals, is an enormous Stock-Pot, with its contents boiling furiously.*

Around the Stock-Pot, arranged in a semi-circle, are large mahogany armchairs, in which sit several grocers and other tradesmen, wearing frock-coats and otter caps. Behind them, on each side of the stage, stand representatives of the different occupations of the town, carrying banners, on which appear the words "Bureaucracy," "Sciences," "Literature," etc. The professors wear caps and green shades over their eyes; the literary men carry pipes and have inkstands slung upon their hips; the clerks wear great sleeves of black percale and have pens stuck over their ears. All the men wear their beards in collar-like form, and have long coats like tradesmen, and wear tall hats.

The Grand Pontiff stands C. behind the Stock-Pot; he faces the audience, mounted on a stool so that

he can look over the heads of the people. Groups of collegians stand R. and L. down front; they wear mortar-board caps; and several play upon accordions. At the windows of the houses sit women in brown gowns and wearing funnel-shaped caps. Cats are sitting on the red-tiled roofs. A dull grey sky.

SCENE I.

(The curtain rises to the plaintive sound of accordions played by the collegians; the music lasts a moment or two after the curtain is up. Then silence. The boiling of the Pot is audible. The Grand Pontiff addresses the people)



ONTIFF [*holds a skimmer in his hand*]:

Citizens and *bourgeois*! On this solemn day, when we have assembled to adore the thrice-blessed Saint Stock-Pot, emblem of material interests—the dearest of all, so much so that, thanks to you, it has become almost a divinity!—it is my office, as Grand Pontiff of this wise cult, to remind you of your duties and to bring you together, by a common act, to join in the veneration, the love, and the frenzy of adoration we owe to the Stock-Pot!

Your duties, O *Bourgeoisie*! I declare it, have never been neglected; never have you transgressed! You have remained within your houses thinking of nothing but your own affairs, and you have been careful not to go star-gazing, knowing that that would cause you to fall into a

pit! Continue on your safe and narrow path, which eventually will lead you to repose, to riches, and to high consideration. Do not fail to despise whatever seems extraordinary or heroic; above all, have no enthusiasm! Change nothing from its present type, neither your ideas nor your garments, since personal happiness, as well as public safety, is found only in a moderate amount of brains, immutability of customs, and the bubbling of the Stock-Pot! [*Accordions play*] And, now, pillars of the nation, exemplars to all trades, foundation of morality, protectors of the arts—the grocers! [*Grocers rise and come forward*] Do you swear that you will always put chiccory in the coffee?

GROCERS: Yes!

PONTIFF: And that you will never leave your counters, except, of course, to go to the door to drive away idlers; and that, finally, you will mingle your ideas with those of everyone else, by all sorts of means, alliances, and propaganda, so that your principles shall prevail, and that you may remain, as you are now, the kings of humanity, and dominators of the world?

GROCERS [*with hands extended towards the Stock-Pot*]: We swear it!

PONTIFF: Now you, O clerks!

CLERKS: Present!

PONTIFF: Do you resolve to work as little as possible, and to think of nothing but your own promotion?

CLERKS: We do!

PONTIFF: Do you swear always to burn as much fuel as you can in your offices, to be uncivil, to curse

your chiefs and to complain of your lot; to spend a hundred crowns' worth of writing on business worth only twenty-five centimes, of which you will delay the settlement fifteen years?

CLERKS: We swear it!

PONTIFF: Messieurs the Professors, light of the country! your turn! [Professors *advance, with stooping shoulders and senile trembling*]

PONTIFF [*in a familiar tone*]: You bind yourselves, do you not, as in the past, to make only innocent and harmless researches, that will trouble no one's peace of mind?

PROFESSORS [*raise their hands*]: Yes! yes! Have no fear! We swear it!

PONTIFF: That is sufficient! Come forward, you, with your charming talents that give us happy evenings at home. As art was made to amuse, you shall make us laugh. Advance!

(*The Comic Poets extend their arms towards the Stock-Pot, crying*):

Cocorico! [*Sneering laughter from the spectators*]

PONTIFF [*smiles upon the Grocers, who surround him*]: A little eccentric in manner, but their intentions are pure! [*Knocks on the Stock-Pot to obtain silence*] A last word to our youth, to those in the springtime of life! [*Makes a sign to the Collegians, who approach with accordions under their arms*] Approach, sweet youths! Young men, hope of our people, you are about to enter upon the age of the passions. Take care! it is as if you played with gunpowder; the least spark fall-

ing upon your heads may blow them off. True, we have been careful to remove all torches from your pathway, but what matters that? It is none the less necessary to guard against the ardour of the blood and of the imagination. They produce only crime and folly. I should say, rather, utilise your vices; employ your bad instincts to advantage. For instance, let those who know how to win at play bring home their gains and invest them wisely. Amuse yourselves discreetly—and economically! Choose a good profession, and do not stay out later than ten o'clock at night! That is the whole secret of success. Do you swear to observe it?

COLLEGIANS: We swear it! [*Return to their places*]

PONTIFF: I am moved, gentlemen! So much good sense in these days touches me deeply, and if the festival were not ended I should succumb to my emotion. It is ended, however, for it is not necessary to exact vows from *you* [*Speaks to the women at the windows*], cause and guardians of our felicity, our spouses, housewives, and little mistresses of the Stock-Pot! It is because of your care that the Pot simmers! Persevere, then, in your two cherished occupations, first: mend your husbands' stockings, and, second, be always on your guard against the temptation to indulge in broad jokes. Fix your minds on those two rules, continually, exclusively. In short, do not forget that the most becoming attitude for a woman, her ideal position, if I may dare thus to express it, is a half-kneeling pose, holding a skimmer in one hand, and having a woollen stocking slipped upon her left arm; her back turned upon Cupid,

and her head half lost in the steam of the Stock-Pot!

And you, O cats, inconstant quadrupeds, Bohemians of the roofs! If you employed not your time and the strength of your jaws in catching mice, we should muzzle you and impale you on a rod; but nature has created you to be useful to us. However, if you will stay at home and serve us zealously, we will leave some drops of soup for you in the bottom of the plate!

And thou, O Sun! Mayst thou, shining with gentle moderation, transform thyself into a gigantic mass of candles, in order to economise light; and may thy rays cause to fall into the depths of the sea a shower of fat, which shall heat itself to a pleasant tepidity, so that the waters of the entire globe shall be turned into an immense Stock-Pot!

ALL: Long live the Stock-Pot! [*As they remove their hats, their heads are seen to be shaped like pieces of loaf sugar*]

WOMEN [*at the windows*]: How handsome our husbands are!

(Representatives of the various occupations that have not been named now crowd around the Stock-Pot, and the Grand Pontiff, describing a mysterious circle in the air, sprinkles them with his skimmer. Then the meeting breaks up informally; the men leave their places and walk about, and all talk animatedly)

THE BOURGEOIS: A delightful occasion! A remarkable discourse! And what charming music! We have certainly made great progress in the fine arts,—there's no denying it!

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(The confusion gradually grows less, and the men stand with their eyes fixed upon clocks placed over the door of each house. All the hands point to 5.55. The men wait in silence, their heads raised, and the instant six o'clock strikes, all cry):

Six o'clock! Time for dinner!

[Exeunt into houses.]

SCENE II.

(The stage is clear. After a moment a sound of loud kisses is heard; then the shoving of chairs; then a clattering of knives and forks and dishes)

VOICES: Ah, that is good! *[Clatter of knives and forks]*

VOICES: This is better than one finds it at a restaurant. *[Popping of corks heard]*

VOICES: We are between the dessert and the cheese! *[Laughter]*

MAN: Give us a glass of liqueur, will you?

WOMAN: But you will make yourself ill, my darling!

MAN: Just a little for my stomach's sake, and besides, is it not the custom?

(Sound of moving chairs heard; then all the Bourgeois appear at their windows; they hold out their hands and say):

It is very warm!

WOMEN *[appear at windows]*: Yes, but there is a cool breeze.

BOURGEOIS: True! [*They lean out of windows and tap barometers that are nailed up outside of each house*] How is the weather now? [*After a moment*] Yes it will be safe to sit out of doors.

(*The windows close, and all the Bourgeois come out of their houses and sit in chairs before their doors; each family has one small boy, dressed like a Turk, and a little girl in Swiss costume*)

BOURGEOIS: It is very pleasant out here.

(*Women come out and sit, with knitting. Men read newspapers. Jeanne appears, dressed in an exaggerated bourgeoise costume. She sits in front of a house* R. I. E.)

SCENE III.

(*As soon as Jeanne is seated, the King of the Gnomes, having removed some parts of his costume as the Grand Pontiff, appears behind her and leans over her shoulder*)

KING: You see! Everything yields to me, everything serves me! I had only to show myself here to be elected burgomaster of the town and pontiff of their religion. [*Aside*] Nothing easier! It is in mediocrity that the spirit of evil triumphs!

JEANNE [*sighs*]: But think how many days I have been seeking him, how long I have waited! Do you think he will come?

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KING: I am quite sure of it. Be patient!

MOTHERS: There, run along, my angels! This is the hour for children to play and amuse themselves!

(Girls and boys jump down from the doorways and run to C., join hands and dance around the Stock-Pot, singing a stanza in imitation of the Song of the Spartans):

My grandfather was a beast;
My father still more wild!
I am worse than they,
And worse will be my child!

(Some of the children lose their hats in dancing, and their heads are seen to be pointed)

JEANNE: They are very pretty, those children. Happy mothers!

FIRST WOMAN [*sitting near Jeanne*]: No doubt! You are very frank, Mademoiselle; but my child, although younger than they, is most promising. [*Calls*] Nurse!

SECOND WOMAN: And my two angels also! [*Calls*] Nurse!

(Several nurses appear, dandling plump babies in their arms. Mothers crowd around them, each trying to show off her own child)

FIRST WOMAN: Throw a kiss to the pretty young lady and the nice gentleman!

SECOND WOMAN [*pulls up baby's clothes*]: Just look at those legs!

THIRD WOMAN [*takes cap off baby's head*]: Look at his head!

ALL THE MOTHERS: Mine is far more beautiful! the most beautiful in the world! [*They pull caps off all the babies' heads, which are seen to be extraordinarily pointed*]

KING [*examines the heads*]: Very fine! Better than their fathers'. This generation distinguishes itself phrenologically!

ALL THE MOTHERS: Recite your little fable! Sing your pretty song! Smile for the lady! Ah, how sweet she is! He shall have some candy!

(*The children throw kisses to Jeanne and recite little verses in a rapid mumble, while the Mothers all talk at once, the babies cry, and the nurses sing to them. Outside a murmur of men's voices grows louder each moment. Paul and Dominique appear C. D. The children, alarmed, run into the houses, followed by nurses carrying the babies. Many of the Bourgeois and their wives go into their houses; others remain, crying*):

Go away, rascals! Brigands! Strange beings!

SCENE IV.

(*Paul and Dominique, in disordered travelling costumes, come down, C.*)

DOMINIQUE: What ails you, idiots? Are you making all this fuss about our appearance? [*Exit all the Bourgeois, making signs of mutual intelligence*]

JEANNE [*rushes to Paul*]: Paul! At last!

KING [*aside to Jeanne*]: Dissimulate! Remember to assume the utmost simplicity!

DOMINIQUE: It seems to me these folks have a very inhospitable way with them.

PAUL: Never mind! Perhaps I shall find here the well-beloved, still unknown to me!

DOMINIQUE: Ah, talking about her again! Now, really, what do you wish? What are you seeking? What object have you in view? Ever since we began this crazy journey you have talked of nothing but "the unknown."

PAUL: Why, the object is easily understood. Somewhere I am to meet a young girl with a pure soul and of absolute disinterestedness. I shall recognise her; we shall love, and, strong in her love, I shall take possession of the Castle of Hearts!

DOMINIQUE: Very fine! A girl who doesn't exist and an imaginary castle! Come, now, what is supposed to be in this wonderful castle? Treasures?

PAUL: No, but a fortune so extraordinary that you could not even conceive of it!

DOMINIQUE: Oho! that remains to be seen. Now, Monsieur, I have a good idea. Let us go back to Paris—

PAUL: Leave me here for awhile, Dominique. I am overcome with weariness and discouragement. And besides, I find in this village, in spite of its common and vulgar appearance, something indescribably interesting.

JEANNE [*offers Paul a chair near her*]: Yes, Monsieur, remain here! [Paul *hesitates*] Will you not sit down?

PAUL [*aside*]: She is very graceful, upon my word! [*Looks at Jeanne, who lowers her eyes*] What charming modesty! [*Silence. They look at each other*]

JEANNE: It is easy to see that you are a stranger here, Monsieur. That eccentric costume— [*With slight disdain*]

PAUL: Good heavens! Mademoiselle, in travelling surely one need not dress with the most extreme care!

JEANNE [*drily*]: All the same, one ought to follow the custom.

DOMINIQUE [*aside*]: What a bore she is! It must be great fun to talk to her! I should like to get out and see whether I can find anything more amusing. [*Aloud*] Will you excuse me for a short time, Monsieur?

PAUL: Yes. But return soon.

SCENE V.

(The King of the Gnomes *hides behind the Pontiff's throne, which has been wheeled down to*

R. I. E. *near Jeanne*)

JEANNE: You do not wish to go with him? All the better!

PAUL [*aside*]: She softens a little!

JEANNE: To remain with us— [*Silence*]

PAUL: Well?

JEANNE [*timidly*]: You must—oh, do not be angry!—do nothing, say nothing, and even think nothing, that differs from the actions, the words, and the ideas of everyone else.

PAUL: Indeed! And why? Where is the harm in obeying the voice of the heart, if one is sure that

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its promptings are worthy? As for myself, whatever comes, I despise evil. I shun that which is ugly and reverence that which is good!

JEANNE: Ah, that is right!

KING [*behind* Jeanne]: Beware!

JEANNE: But for a man weary of the world, it would be pleasant and restful to live in one of these houses. [Paul *looks around with an expression of disgust*] Oh, they are much nicer inside! And if you only knew how each wife loves her husband! She surrounds him with tender care, cooks for him, embroiders his slippers, nurses him, pets him, helps him to dress, and even puts on his coat for him. [*Offers Paul a coat like those worn by the Bourgeois*] Put this on!

PAUL [*surprised*]: What for?

JEANNE: You will be so comfortable in it. I beg you!

PAUL [*puts on the coat; speaks aside*]: She is rather stupid, although charming in a way. [*Aloud*] No doubt this quiet life has its advantages. But do you not believe—you, whose voice is as sweet as the song of a bird, and whose glance is as cordial as the clasp of a hand!—do you not feel that it is possible to find a more complete union than any you have seen, —a felicity of such warmth and power that its effect would spread like the sun's rays? The enchantment that one being possesses for another in such a love, amid all the gloom and sadness of the world, makes life a continual poem; the more one loves the better it makes him; the mere habit of tenderness enables him to understand all persons better; and that which.

appears to be virtue is only a proof of the purest happiness!

JEANNE: Yes, yes! I understand you!

KING [*behind her*]: Unhappy one! You are lost!

JEANNE [*troubled*]: That is—I comprehend your meaning, but—without banishing a certain ideal, one might find a way to live a quiet, peaceful life and yet not concern oneself too much with the affairs of others. Why should we waste the best of ourselves in sympathy, tender emotions, and taking trouble for other persons, instead of keeping all these fine sentiments for ourselves?

KING [*aside*]: Bravo!

JEANNE: If others are stronger than we, let us submit to them, so that they will respect us and serve us. Oh, it is very easy,—with certain exterior concessions, and provided one shows nothing extravagant in his person or his speech!

(*Enter a Barber, carrying the utensils of his trade*)

PAUL [*surprised*]: What do you wish here?

BARBER [*in a hollow voice*]: To cut your beard in the form of a collar, as everyone else wears his.

PAUL: Well, that is a cool proposition!

JEANNE: Oh, let him do it—to please me! [*Fastens a towel around his neck. Barber cuts Paul's beard*] A little patience! it's almost finished. One more cut! Ah, how well that becomes you, and what delightful evenings we shall have this winter, in the little parlour, with the Persian curtains and the family photographs! We shall sit beside the fire, near my piano! In the faubourg there are pretty gardens with little arbours made of green sticks. We will go there on Sundays,

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and, walking arm-in-arm, we will talk of our happiness and look over the wall at the vegetables growing!

(The Barber finishes his work and departs)

PAUL [*aside*]: Perhaps she is right. There is good sense, after all, in what she says. Besides, if she were once my wife, I should educate her.

JEANNE: Now turn your head about so that I can see you. Ah, charming! Thank you! I am very much pleased! And you will never leave me now? [*Takes his hand*]

PAUL: Ah, my little dear! No, no! I swear it!

JEANNE [*delighted, looks at him*]: Can it be possible? But yes! You lack nothing now!

KING [*holds a high hat towards Paul*]: Except this!

JEANNE [*puts the hat on Paul's head*]: Oh, yes, that! Now! Come! Come! everyone! It is finished!

(The Bourgeois rush on, followed by Dominique)

SCENE VI.

BOURGEOIS [*applaud and embrace Paul*]: Good! Good! Very becoming! Our congratulations! My dear fellow-citizen, I am delighted!

PAUL: One moment! Permit me! What does this mean? A short time ago you wished to stone me, and now—

BOURGEOIS: Well, you see, you have now become one of us.

KING [*presents a mirror*]: There! Look at yourself!

PAUL [*looks at himself for some moments in the mirror; then, as if awakening from a dream*]: What! The collar-like beard, the ugly tall hat of a bourgeois on me! [*Throws the hat on the ground. Cries of indignation from the Bourgeois*] And a coat like that! [*Tears off the coat*] I never shall wear such garments—clothes for idiots! Never! never! [*Tramples on the hat and coat*]

JEANNE: Unhappy one! Cease!

BOURGEOIS: He is mad! Beware of him!

JEANNE [*distractedly*]: Calm him! Soothe him! Oh! what shall I do?

A VOICE: Seize him, some one! The soup! Put him to the test of the soup!

JEANNE: Bring him here, quick! There! that's right! Take it, my friend!

(Bourgeois surround Paul, take him up by the arms and legs and bring him to the Stock-Pot. Some one hands a cup of soup to Jeanne; she presents it at Paul's lips.)

JEANNE: Drink this slowly!

PAUL [*dashes away the cup with the back of his hand*]: I will have none of your stuff!

ALL: Sacrilege! sacrilege! To jail with him! Put him into the strongest cell! [*Men rush at Paul and strike him with their fists*]

PAUL: Yes, beat me, if you like. I like your blows better than your applause, and your cruelty more than your favours! I despise you, with your hearts of slaves, heads like sugar-loaves, gro-

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tesque costume, hideous houses, your mean occupations and your beast-like ferocity —

ALL: He is mad! He raves!

PAUL [*raises his hands, which have been chained*]:
Ah, if I could only summon a bolt from heaven
to exterminate you!

MEN: He becomes dangerous! Bring a gag! [*They gag Paul*]

A MAN: And his servant!

ALL: Yes, yes! his servant!

DOMINIQUE [*comes forward with the coat and hat, which he has picked up*]: But I have the coat
and I have the hat, and I ask nothing better than
to be allowed to wear them.

BOURGEOIS: That will do no good. As a matter of
principle—

DOMINIQUE: I will take the soup!

BOURGEOIS: Silence!

DOMINIQUE: In fact, I need it!

BOURGEOIS: Insolent! [*They gag Dominique, and drag him and Paul to a prison R. I. E. and throw them in. They can be seen through the barred windows*]

ALL [*with sighs of relief*]: Now the proper thing to
do is to moralise with them and catechise them
a little!

(*Enter the Grand Pontiff*)

PONTIFF: That is *my* business! That is a part of my
sacerdotal duty. Let us begin. Unfortunate man!
you are accused of scorning the frock-coat and
the Stock-Pot!

BOURGEOIS [*sneering*]: These fine gentlemen did not
like them!

PONTIFF: Of harbouring disdain for trade, of having unusual sentiments, ideas, words, manners and customs,—in one word, of eccentricity!

A VOICE: The guillotine!

PONTIFF: No, gentlemen! thank heaven, our ways are not so severe! We demand, wretched men! only that you be chastened by confinement, purified by remorse, and perhaps later, by good conduct, you will re-establish yourselves in our esteem. The soup you rejected, you shall be forced to swallow, only it will be stronger; the walls of your cell shall be embellished by moral inscriptions, and will form, instead of the study of spiders, your sole distraction! [*Paul and Dominique become excited and try to thrust their arms through the bars*] I have not finished! The just anger of the people wills, since at present you can do no more harm, that I should lecture you on many points. Then they will make certain experiments upon you!

(A slight rattling sound is heard, and then the clocks strike eight. At the first stroke all the Bourgeois draw cotton night-caps from their pockets and put them on their heads. The Pontiff does the same)

PONTIFF: It is now time to go to bed! Until to-morrow! [*Exit Bourgeois into various houses.*]

SCENE VII.

JEANNE [*to King of the Gnomes, as the Pontiff*]: Save him! save him! or I shall go myself—

KING: Beware!

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JEANNE: But it is your fault that he is there and that I have lost him again.

KING: No, it is your own fault.

JEANNE: Not content with having deceived me you—

KING: I did not deceive you! I gave you all that you asked, but it is impossible for me to grant his wishes as well as yours: you must choose more wisely. At your first request, I gave you worldly luxuries and the foolish fripperies that belong to the gay world; at the second, I granted you the simplicity of the *bourgeois*, with its accompaniment of ugly commonplaces. Now, of what do you complain? What do you really wish?

JEANNE [*after a silence*]: I will tell you! I could see, when he was surrounded by those men that put chains upon him, that the desire of his heart was revealed in his proud words. You ask what I wish! Listen! I would possess a power so great that it shall dazzle him. I ask for a palace of basalt with steps of crystal, where he shall sit beside me upon a throne of gold, so that he may look out over the heads of all the people, my slaves, who shall prostrate themselves in the dust before him!

KING: Very good! Excellent! But not so loud, my princess, for fear of disturbing these worthy people! [*Draws a cotton cap from his pocket and puts it on his head, and takes off his blue spectacles. His face is very ugly; he has yellow teeth and great eyes which run back almost to his ears, and his red side-whiskers look like wings. A button on top of the cap glows like fire. He disappears with Jeanne*]

SCENE VIII.

(The Stock-Pot, the handles of which have been transformed into wings, rises into the air and turns itself over, and while it increases in size so that it appears to hover over the whole town, the vegetables,—carrots, turnips, and leeks—that come out of it, remain suspended in the air and turn into luminous constellations. As soon as the darkness is complete, a sound of loud snoring is heard issuing from the houses. There is a noise of something breaking; then from the prison steal two figures, pressing close to the wall and walking softly. Paul appears first, then Dominique, with the tall hat and frock-coat, and carrying his shoes under his arm. He is terrified at sight of the vegetable-constellations. The snoring continues as the curtain slowly falls)



SEVENTH TABLEAU.

THE KINGDOM OF PIPEMPOHÉ.

Scene: A vast hall, of Indo-Moorish architecture, having a practicable gallery across the back, and three arches beneath it, sustained by columns. The middle arch, used as an entrance, shows a low flight of steps, by which entrance is made upon the scene.

The ceiling has beams of blue-and-gold enamel. The columns are of ebony incrustated with mother-of-pearl, and the two side arches have hanging blinds of gilded bamboo.

In the plinth that supports the gallery, as well as in the walls, blue and red lozenges are set.

A large cashmere portière hangs R. At L., seated on a throne ornamented with gold and surmounted by a baldaquin with waving plumes, sits Jeanne, dressed as a queen and sparkling with jewels. She assumes an imperious attitude.

Near her stands her Prime Minister (the King of the Gnomes). Behind her stand negro slaves, waving fans made of peacock feathers, and in front of her bearded dwarfs, attired in red, are squatting upon their heels on the steps of the throne. The two at the foot of the throne blow perfume out of bottles larger than themselves.

In the centre of the stage Bayadères are performing a dance as the curtain rises. At the back, two giants, robed in black, stand in front of the gilded bamboo blinds.

The murmur of a languorous melody is heard, clouds of perfume rise slowly; the sunlight falling through the windows, sheds an amber light upon the scene.

SCENE I.



KING [*whispers to Jeanne*]: And now are you happy?

JEANNE [*smiles*]: I hope to be so soon.

(Bayadères finish their dance, and before beginning another, they bow before the throne)

KING: You see, all goes well. Everyone takes you for the Queen. She died last night, and the error of the people will continue. You have only to hold him when he comes, but do not let him recognise you; remember the terrible consequences!

JEANNE: I know! Thanks, good Fairy, for having pity on my love; and as you are now my Prime Minister, of course you will not leave me any more.

KING: If sometimes I am compelled to do so, a blast upon this will recall me. [*Hands Jeanne a golden whistle on a cord, which he takes from his neck. She puts it around her own neck. The cashmere portière opposite the throne half opens, and a hideous Dwarf enters. He wears an*

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aigrette in his turban, long moustaches, and carries an ivory bâton in his hand. He leads a procession of six Giants, loaded with arms. As the Dwarf advances to bow before the throne, the Giants form a line against the wall and stand motionless]

SCENE II.

DWARF [*bows to Jeanne and returns to the Giants*]: Higher, stupids, higher! Chin raised! Who ever saw such drilling? [*Giants tremble with fear before him*] Make way for the messenger of the sovereign! [*The Giants make way R. and L. Enter an Officer in a pink turban, with trousers of white muslin, a blue waistcoat, and a large sword hanging at his side*]

OFFICER [*salutes profoundly*]: Acting upon the command of your Sublime Majesty, we have just cut into small pieces the twelve wretches who failed to prostrate themselves quickly enough last night, when your Majesty passed the silk-bazaar upon your Majesty's white elephant.

JEANNE: My orders! Cut into pieces—my elephants!

OFFICER [*smiles*]: I do not speak of your thrice divine white elephant, your Majesty,—only of the men.

JEANNE: Wretch! [*Officer stares at Jeanne astonished*]

KING [*aside*]: You will betray yourself by showing this indignation. Think only of him you love, and reward this good servitor for his faithfulness.

JEANNE: I never could do it!

KING: But you must!

JEANNE [*hesitates*]: Very well. We are satisfied.

Go! [*Exit Officer*] Ah, heavens! who would have thought that I should have had the courage?

KING [*aside*]: She begins well!

(Enter the Chancellor, dressed in a long robe bordered with fur, and an astrachan cap; he carries an inkstand in his girdle and long strips of paper in his left hand)

CHANCELLOR: I venture to come within your powerful rays, light of the stars! to call attention to the fact that this document lacks your Majesty's august seal.

JEANNE: What is it?

CHANCELLOR: No doubt your Majesty recalls the insolence of the man who dared to weep in your presence, under the pretext that he was dying of hunger?

JEANNE: No—I do not remember!

KING [*aside*]: On the contrary, you do remember quite well!

CHANCELLOR: This is an order for his immediate execution.

JEANNE: Horror! Give me that paper!

KING [*to Chancellor*]: Give it rather to me,—I will take charge of the matter. Go, all of you!

JEANNE: Yes, go! go!

(Exit Dwarf, followed by the six Giants, whose heads touch the top of the gallery arches; also the Bayadères, and the Dwarfs from the steps of the throne, except one who remains half hidden)

KING [*points to the two Giants standing in front of the arches*]: They may remain, being mutes.

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SCENE III.

JEANNE [*descends from throne*]: For what reason do you demand this man's death?

KING: I? Oh, I haven't the least notion!

JEANNE: Then, as I have the right to pardon him—

KING: Pardon him! If you do that the people will not believe that you are the Queen.

JEANNE: To be killed because he wept—what a crime! The former Queen was very cruel, then?

KING: She was strong. Imitate her!

JEANNE: But it is impossible for me—

KING: Will you ruin yourself for a mere scruple, then, and lose this power so long hoped for, when you should show yourself stronger than ever?

JEANNE: What do you mean?

KING: I mean that soon—almost immediately, perhaps—you will be called upon to save from mortal peril your brother and your lover!

JEANNE [*after a silence*]: And do you believe that the signing of this paper—

KING: It is only a matter of blowing upon that whistle and pressing your thumb upon this red seal. [*Presents the paper*]

JEANNE: Oh, no! It is too horrible!

KING: But suppose the people revolt and drive you away? I have no power over the multitude. They are accustomed to witnessing tortures every day. You will deprive them of their amusement and they will doubt their Queen. [*Cries without*] Do you hear that?

JEANNE [*listens*]: It is true!

VOICES [*without*]: Vengeance! Death!

KING [*to the Giants*]: Raise the blinds!

(The Giants push up the bamboo blinds, disclosing a view of a city of Oriental aspect, with minarets and cupolas)

JEANNE [*slowly mounts the steps and leans out to look*]:
What a crowd! And they all have picks,
hatchets, and swords! They are beating upon
the gates of the palace!

KING: Hasten, then, unhappy one! to save those
you love!

JEANNE: Give it to me! [*Thrusts away the paper*]
No! No!

KING: At least reserve the power to have him executed some time, if it be only one day hence,
and let this torture show—

JEANNE [*overcome*]: Let it take place, then, when I
shall be no more!

KING [*servilely*]: To-morrow, if you wish. Your
wishes are our commands, your Majesty! Here
it is!

JEANNE [*presses the seal quickly*]: Yes, to-morrow!

KING [*hands paper to Dwarf*]: Run! [*Dwarf runs off R., laughing*] He is in a mad mood, that
buffoon!

JEANNE [*wrings her hands*]: Heaven have mercy on
me! If I had only known that—

KING [*aside*]: She is ours! First she was coquettish,
then stupid, now cruel! [*Cries of joy without*]
Your people thank you, O Queen!

JEANNE: I hear a sound of many footsteps.

VOICES [*nearer*]: Death! Death!

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KING [*mounts steps and looks out from the balcony*]:
They are coming here, to assist at the execution,
and to bask in your thrice-blessed presence!
[*They come down stage*]

(*From the gallery enters, first, the Chief Dwarf; behind him come several negroes bearing on their shoulders an enormous chain, which binds Paul and Dominique together. A throng follows them. They descend the steps and scatter R. and L. leaving Paul and Dominique at R. I. E. They are pale and haggard. The King of the Gnomes stands at the foot of the lowest step looking at Paul and Dominique, and the Giants resume their former position*)

SCENE IV.

JEANNE [*sees Paul*]: He! [*Strives to command herself; mounts the throne, and when Paul is before her, she addresses the Dwarf*] These prisoners are in chains. Why?

DWARF: They crossed the borders and entered your kingdom, your Majesty.

JEANNE: Well?

KING [*approaches Jeanne from L.*]: Is not that the greatest of crimes, O light of the stars?

JEANNE [*comprehends*]: Of course—certainly! You have done well, General, and your blacks also,—and you, my people! But because of their excessive audacity, we desire to interrogate the two guilty ones—alone [*to the King*], without even our Prime Minister! [*King bows*] If we need

you [*shows whistle*] we will call you, you understand. [King *disappears suddenly inside of the throne, through a trap-door at the back*] What! Is he gone already? I did not see him go. All the better—he would have importuned us.

SCENE V.

JEANNE [*after the multitude has departed*]: Although I am Queen, I am compelled to submit to the laws of the country. It was in obedience to those laws that my people arrested you. I am obliged to give them a reason for what I do, but—I pardon you! You are free!

DOMINIQUE: What a good woman!

JEANNE: I wish first to remove your chains, but no one must know it except my Prime Minister. Where is he? Ah, the whistle! [*Blows whistle; instantly the King appears beside her*]

DOMINIQUE [*aside*]: Where did he come from? I don't like this abrupt style of entering. Just when our affairs were going on so well, too!

PAUL [*looks at the King*]: This is strange! I have already seen this man somewhere. At the ball? No, is it not the man of the wine-shop? There is some trap here!

SCENE VI.

JEANNE [*to King*]: Take away those chains! [*Aside*]
I need the secret—you will excuse me!

KING: Without doubt! [*Aloud*] Immediately, your Majesty! [*Advances gravely towards the prisoners, and without effort, by merely touching the chains, he breaks them, ring by ring, with his fingers. The links fall to the floor with a crash*]

DOMINIQUE: Ye gods! What a fist!

PAUL: It is he! [*Leans over to study the King's face; the King disappears*]

JEANNE [*aside*]: He is as discreet as he is devoted, that good Fairy! [*Aloud*] Now, you are free; the gates are open to you. Have you nothing to say to me?

PAUL [*coldly*]: We offer our thanks!

JEANNE [*piqued*]: Is that all?

PAUL [*slowly*]: What more do you wish? How do I know what motive—

DOMINIQUE [*aside*]: What imprudence! [*Aloud*] Ah, your Majesty, Queen, goddess, reflection of the moon! our hearts swell with gratitude!

JEANNE: Good! Would it not be better, rather than to continue on your dangerous way, to remain here in my kingdom?

DOMINIQUE: Certainly! For my part, I am willing.

JEANNE [*aside*]: He does not reply! [*Aloud*] I tell you, that in this city, at my Court, I will give you some high function.

PAUL [*brusquely*]: I refuse!

JEANNE: Even that of Prime Minister?

PAUL: Yes!

JEANNE [*aside*]: What does he wish, then? [*Points to the middle arch at the back*] Behold the capital of my kingdom, the great city of Pipempohé. It is twenty-five leagues in circumference, has three million inhabitants, six rivers,

palaces of gold, houses of silver, and shops so numerous that a guide is necessary to conduct one through their maze of columns. I give it to you!

PAUL: I do not need it!

JEANNE: Ah, what pride! [*To the Giant standing at blind R.*] Raise the curtain!

(*The Giant raises the gilt blind; a bay filled with vessels is seen in the distance, and in the rear a forest*)

JEANNE: You shall have my port, my navy, my vessels, the whole sea, with its islands and its yet undiscovered countries.

PAUL: To what purpose?

JEANNE: You will accept this, I hope! [*To the Giant at L. arch*] Raise the curtain!

(*The Giant raises the blind and discloses a view of forbidding rocks, in the midst of which is a large block of dazzling whiteness*)

JEANNE: That mountain is filled with diamonds. The magicians at my service shall procure them, and I will give you elephants with which to bring them away.

PAUL: That would be somewhat too heavy a burden, your Majesty!

JEANNE: Is it my throne that you desire? I can give you the right to occupy it beside me! [*Tenderly*] I would even descend from it, that you might occupy it alone, if you wish.

PAUL: My place is far distant from here. I have a great task to perform.

JEANNE: Ah! And what if I prevent you?

PAUL: It is something quite above your power to control.

JEANNE: But if I force you to remain here?

PAUL: I should still have the liberty to hate you!

JEANNE: Hate me! And you refuse my throne?
What is this extraordinary mission?

PAUL: No one may know that.

JEANNE: But I!

PAUL: You less than any other.

JEANNE: What audacity!

DOMINIQUE [*aside*]: Master! master! No more of such folly! With a single word she can order our heads off! If you do not want her throne, at least refuse it politely! Be calm! Be astute!

PAUL: I fear nothing! The nearer I approach to the end of my quest, the clearer my mind becomes. And you, who now appear to me as a queen, surrounded by awe-inspiring grandeur, you are the same woman that tried to attract me with absurd affectations of elegance, and later attempted to win me with the charms of a vulgar happiness! I know you!

JEANNE [*aside*]: Unhappy that I am! Now he execrates me!

PAUL: Woman, you are—admit it!—only the instrument of evil spirits. But I shall not succumb to your power any more than I have been vanquished by other temptations. Accumulate obstacles, if you wish! My will is stronger than your citadel, and prouder than your armies!

JEANNE: Insensate fool! [*Calls*] Send my negro slaves! [*Enter four negroes, armed with daggers. Jeanne addresses the first two*] Approach,

you two! Draw your daggers! [*They draw their daggers and approach Paul and Dominique. Paul is perfectly cool, but Dominique is almost fainting with terror. Jeanne speaks coldly*] Kill yourselves! [*The two negroes tremble and hesitate*] Did you hear? [*They plunge their daggers into their breasts and fall dead*] Carry them out! [*Exit the two remaining negroes, carrying the corpses*] Now do you doubt my power?

DOMINIQUE [*kneels*]: No! No! But I didn't say anything, your Majesty!

JEANNE: Think you that with such a people I should lack for means to compel you to do my will? I have an iron tower built on a rock of brass in a lake of sulphur, and above it, in order to prevent prisoners from escaping, four griffins continually hover. Beneath it is a marble pit, narrower than a coffin, where the stones crush the captives and they can do nothing but die! I can, if I please, have you thrown under the wheels of my chariot, burned in my porcelain ovens, devoured by my tigers, or forced to drink a poison that will cause you to disappear from the earth, leaving not so much as a drop of blood behind! Well—go! You are free!

PAUL [*crosses his arms*]: In what way?

JEANNE: You are free to leave my kingdom. [*Paul makes a gesture of doubt*] Yes,—without any one to stop you.

PAUL: How can I be sure of that?

JEANNE [*tears a bit off her scarf and impresses her seal upon it*]: My seal on this scrap of satin will be sufficient to take you safely to the frontier; and perhaps some day, if you keep it, you

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will reproach yourself for having replied with ingratitude and insult to the most tender and magnificent offers ever received by a man from a queen! [*Gives the satin to Dominique*] Here, take it! Go! [*They go out by way of the gallery. Jeanne follows them with her eyes*]

SCENE VII.

JEANNE: What have I done that he should always fly from me? It was impossible to dazzle him with my power, and my generosity did not touch him. [*Paces to and fro; looks about her*] What need have I now of all this, since he refuses me? I will abandon this kingdom and follow him—everywhere—far away! [*Sinks on the steps of the throne*] Oh, I was happier formerly when I was only a poor milkmaid. I remember one day, when I went to the garret, he praised my pretty face and my hands, which he almost kissed. And now he has not only forgotten all that, but he hates me! By what ill luck has this come about? And why is he so bitter against these good fairies, when they are only working for our happiness? [*A burst of sneering laughter comes from behind the throne*] That must be my buffoons in the great saloon, who are amusing themselves. [*Sounds of laughter*] What gaiety!

SCENE VIII.

(Enter the King of the Gnomes in his Gnome costume)

JEANNE [*alarmed*]: What is this?

KING: Nothing! We are amusing ourselves very well—you have said it.

JEANNE: Those voices I heard—this strange appearance—what does it mean?

KING: Those who are laughing within there are genii who are infuriated at losing you, as well as your lover. I, who guided you everywhere, counselled you, and seemed to serve you, am their master, the King of the Gnomes!

JEANNE [*terrified*]: The King of the Gnomes!

KING: It is my will that he shall never love you, and as soon as he sets foot on our grounds he is lost!

JEANNE: Impossible! I will run after him!

KING: Too late! And even should he return, I am sure of his undoing.

JEANNE [*impatiently*]: No! No! No! I shall give orders—

KING: Oh, as many as you please!

JEANNE: You will oppose them, perhaps.

KING: On the contrary, you shall be punctually obeyed. Try it!

(Exit King, laughing; noise of laughter increases without)

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SCENE IX.

JEANNE: Why are they so opposed to him, and with what object? What matters it? A peril threatens him. Perhaps he will fall! He may be lost! Ah, he must return! What shall I do? I do not know! Shall we fly? [*Calls*] General! [*Enter the Chief Dwarf*] Oh, not you! I want some one else. Call the others—the chief of my guard, the Chancellor, soldiers, some one! Quick! Quick!

SCENE X.

(*Enter an Officer, with soldiers, and the Chancellor*)

JEANNE: Do you know why I called you? You must have in your possession the order for the torture of that man—you know, the man who wept the other day.

CHANCELLOR [*produces paper with a deep bow*]: Behold it, gracious Majesty!

JEANNE: Give it to me! [*Tears paper into bits*] I pardon him! [*Chancellor looks at her amazed*] Yes, a full pardon. Go and free him yourself, and see that he receives, so that he shall not suffer want in the future, three tons of silver and four camel-loads of corn. [*Chancellor is about to go*] Wait! There must be many slaves in my garden. Break their chains and send them all away in ships to their native country. Then you will search throughout the palace for all the

vestments and draperies that are kept here: fur dolmans, coats brocaded with gold, robes of tissue embroidered with pearls; and you will distribute these among the inhabitants of my city, beginning with the poorest. Wait! I have not finished. Remove all the arms from the arsenals, and plant there instead flowering shrubs that will cheer the hearts of the widows. As I have too many perfumes, throw them out of the windows that they may wash the streets! I order the abolishing of all laws except those that I make this day. It is my will that there shall not be a single sorrowful soul in my kingdom, but that a universal smile shall shine on all faces! I will have no tears save those of joy, and blessings shall fall upon my head! [*Re-enter Paul and Dominique R. with the Officer and soldiers*] Ah! [*To Officer*] It is well! Leave us!

[*Exit Officer and soldiers.*]

SCENE XI.

PAUL [*ironically*]: I suspected the sincerity of your clemency, O Queen!

JEANNE: Unhappy man, do you calumniate me still? Listen! this is a matter that concerns your welfare.

DOMINIQUE: And not mine? Have mercy!

JEANNE: Yes, even your life.

PAUL: What matters it? [*Silence*]

JEANNE: And you ask me that,—you, Paul de Damvilliers!

PAUL: Who told you my name?

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JEANNE [*proudly*]: Ah! What matters that to *you*?

PAUL: Oh, I understand. You are assisted by the magic of the Gnomes; but I have the protection of the Fairies, and I defy you!

JEANNE: Ah, yes! insult me, despise me, execrate me! But, in the name of that which you hold most sacred, by the souls of those most dear to you, have pity on me, I implore you, and remain here!

PAUL: I shall go at once!

JEANNE: Why do you persist in doubting me?

PAUL: Because you have already deceived me under so many guises. A short time ago you overwhelmed me with offers and protestations, and then, for no reason whatever, you deprive me of that liberty which you were so reluctant to grant.

JEANNE: But you did not know that you were going to meet certain death, because I did not know it myself. Until now I have been the victim of evil spirits whose designs I did not suspect.

PAUL: Ah, is this another trick?

JEANNE: No! No! I swear it! Do not go!

PAUL: Any risk is less perilous than your vows!

JEANNE: Look at me! Have I the appearance of a liar?

PAUL: This is only a new snare. I say this because the more I look at you and study your face, the more it calls up memories of the past, and reminds me of another—a young girl!—

JEANNE: Go on!

PAUL: She was worth all the queens in the world; and I should have done well to turn backward in my life, rather than press forward to discover the future.

JEANNE: Ah, heaven! What punishment!

PAUL: Nothing but justice.

JEANNE: But this is terrible! You do not recognise me, then, when I tell you—when you know—

KING [*suddenly appears*]: Beware!

PAUL [*aside*]: Again that man!

JEANNE: I did not summon you.

KING [*salutes*]: All the more reason that I should come, O Queen!

JEANNE: Go! Leave me! I will save him alone.

KING: But do you not see that the wretch does not wish your aid?

JEANNE [*to Paul, who has gone up stage*]: In heaven's name, return!

PAUL: Never! [*Drags Dominique with him up C.*]

JEANNE: In the name of the memory of which you spoke just now! Ah, must I give my life in order to convince you?

PAUL: I want none of your gifts!

JEANNE: Listen! I am—[*Exit Paul and Dominique. The King extends his hand towards Jeanne, who cries in a half-choked voice*] Jeanne, the milkmaid! [*She falls as if by a stroke. Enter Gnomes and Dwarfs; they rush on and dance around her, singing*]:

GNOMES: She is dead! She is dead! At last we triumph! None shall thwart us henceforth. Ha! ha! ha! ha! ha!

QUEEN OF THE FAIRIES [*appears upon the throne*]: No, she is not dead! [*Descends the steps of the throne slowly and spreads her mantle over Jeanne as if to defend her*] Her self-sacrifice has saved her!

(*The Gnomes, recoiling, form a circle around Jeanne and the Queen*)

EIGHTH TABLEAU.

THE ENCHANTED WOOD.

SCENE I.



OMINIQUE [*enters R.; takes short steps and looks about*]: Lost! Just because I left my master one minute! Where is he, then? [*Calls*] Monsieur! Monsieur! Not here! Well, then, it's his own fault. What the devil put it into his head to bother himself with the Gnomes and the Castle of Hearts? I must look for him, however. Monsieur! Oh, that's right—run after him! I can see eyes shining among the leaves! No, it's only the way the sun strikes them. Curious effects one sees in the woods! I will go on. Forward! March! There's a bird flying away! Am I an idiot? That's what he'd do, in order to get away from here. I will try. [*A branch touches him*] Ah! [*Turns*] No one there. Heaven be praised! Rascally thorns, get out! Devilish branches, the thicker you grow, the faster I shall break you! [*Trees strike him with their branches*] But—but—it seems that I have the whole forest on my shoulders. Never mind! I shall get out. I say

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that I *will* get out! [*Thrusts away a branch with each hand and breaks them. At that moment the forest opens before him, like the parting of curtains, forming a pretty green lane, with symmetrical rows of trees on each side. At the back, standing black and distinct against a rosy sunset sky, is the Castle of Hearts, so placed that only the upper stories can be seen; its three slender towers have small windows, through which shines a red light. Dominique remains for some time silent and motionless with surprise*]

A castle! The Castle of Hearts! It must be! It looks exactly as it was described. No, no, I am dreaming! It is impossible! [*Pinches himself*] No, I am awake! That black roof, those red lights—they suggest a monster staring at one. I must be calm. There is nothing to be afraid of—on the contrary, it is a great chance. I am the first to discover it. What joy it will be to Monsieur to know of it! But—since I am first to get here, the glory belongs to me! Why not? [*Laughs wildly*] The reward, the lady, the beautiful woman! The mansion appears seigneurial, and the land surrounding it makes quite a domain. This forest belongs to it, no doubt. How I shall cut into it! What swinging blows my men shall make—because I shall have servants. [*Walks about, growing enthusiastic*] I am a servant no longer! Good! I will have footmen like those of Sardanapalus; they shall have a red and gold livery with snug stockings, by Jove! and feathers on their hats and buttons as large as plates; and in the vestibule, at the foot of the stairs, they will play all kinds of

games with cards and dominoes; they will put on great style, and if they do not drive well—
[*Makes a gesture as if kicking some one*]

Well, no one comes! That's bad luck. I've done all I can. However, I'll try once more.
[*Cries feebly*] Monsieur! Monsieur! He cannot say I haven't called him! I'm done! Since he goes and hides himself in this way!—But I wish I had some witnesses here to testify how long I have been calling him. [*All the trees on the side where he called feebly, bend their branches low; those on the other side shake their leaves in sign of denial*] Ha! that's very odd! They move, although there is no wind; they move, like human beings! You do not comprehend me, surely?
[*Trees bend their branches, in a movement of assent*] Horror! My marrow freezes in my bones! I am going mad! Am I about to die? Decidedly, there are things above human knowledge, and I have been wrong always to deny it. [*Sits on the ground, appearing faint*] I wish Monsieur would come now. I will wait for him. It was not a delicate thing that I meant to do—to rob him of his glory, poor fellow! after all that he has gone through. It is true that I have endured hardships with him, and until now I could always get out of any scrapes. Why should I fear that this may be any worse? That was only a little giddiness I felt just now—nothing more!

[*Looks at the Castle*] That Castle seems very much like any other castle, I think; it looks rather rugged at this distance, but it has an air! It is not deserted, evidently. There is movement within. I can smell the odours of the kitchen;

yes, and I can hear the rattling of dishes. They are expecting their master, no doubt. But I am their master! [*Looks at the trees apprehensively*] No, they do not move! Courage, Dominique! Forward! One gains nothing without assurance. [*Springs up, but his legs are turned into the trunk of a tree, covered with bark, which spreads upward over his body*] Ah! Oh! [*Arriving at his arms, the bark covers them also and they turn into branches, covered with leaves; the head remains intact*] Master! My master! Come to me, master! I—[*He is completely metamorphosed into a tree*]

SCENE II.

THE TREES: He is caught! Another one!

DOMINIQUE [*changed into a plum-tree*]: Help! help!

TREES: Impossible!

DOMINIQUE: Who spoke?

TREES: An oak—an elm—a linden—a spruce—an ebony-tree!

DOMINIQUE: This is a joke!

TREES: You speak very well yourself. We were all men once!

TREES: All! All!

A LINDEN: We have had adventures like yours, and now our only amusement is to talk among ourselves. But when a being of a superior order arrives, we become as silent as ordinary trees.

DOMINIQUE: Who is speaking to me at present?

A LINDEN: A linden.

DOMINIQUE: And I—what am I, then?

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A LINDEN: You are too far away; I cannot see you distinctly.

DOMINIQUE: I feel myself—stupid! I should not be surprised if I were a plum-tree!

TREES: You are right! You are a wild plum-tree!

DOMINIQUE: What a shame that I am forced to stand here all by myself, like an exile; I can't even give you a shake of the branch!

AN ELM: Imitate us! resign yourself!

DOMINIQUE: But I shall be bored to death here,—I, who set out in search of a wife! When spring comes and I find myself full of nests, I shall be in a frightful position! It will be as bad as the tortures of Tantalus! You haven't any nice climbing plant that would come and cling to me awhile, have you?

TREES: No!

DOMINIQUE: Not even a pretty little weed, or a vine—some wild vine? That would suit me! Come, now! I would give her back to you!

TREES: Plum-tree, you are most immoral!

(Chorus of Breezes among the Trees)

Awake, woodland trees!
Tremble in the breeze!
And, hidden from the night,
Take kisses soft and light!

Give us love!
Give us song,
O pines and holly!
Let us glide,
Let us dance
In sport and folly!

Now with joyous sighs,
We come from azure skies;
A leafy tree we capture,
Embracing it with rapture!

Tender songs
Of pretty birds
Fill the air;
Within the nests,
Each fond pair rests,
Free from care!

(Towards the end of the chorus the Trees lower their voices more and more, and leaning against each other, whisper):

TREES: A man! A man! A man!

DOMINIQUE: It is my master, my friends, my—

SCENE III.

PAUL [*enters, overcome with fatigue*]: I shall never find it, then, this infernal castle of the Gnomes! And Dominique has disappeared! There never was such an idiot as that boy! I should have forbidden him to stir a step away from me, since I have lost two hours in searching for him. [*Stops in front of the green lane, amazed*] Ah, at last! [*Dominique shakes his branches to attract Paul's attention*] Here I am at last at the end of all my wanderings and all my fatigues! Thanks, good Fairy, for sustaining my courage through so many perils, where others before me have faltered! [*A burst of laughter comes from the*

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Castle] That was surely laughter. But all the windows are closed — what was it, then?

Pshaw! the emotion of finding myself here has made me tremble like a woman at the cry of some bird or a wild beast. But where can Dominique be? [Dominique *shakes his leaves*] I have done more than my duty in seeking him throughout this forest. He has been a regular nuisance, besides, on this journey, and I am too good to him! I have no doubt he has fallen into some trap, where, in spite of my warnings, his curiosity or his folly has led him. [Dominique *shakes his branches harder*] Well, forward! In such an enterprise, the existence of one man is nothing, since the welfare of all mankind is concerned!

(Suddenly there is a great burst of laughter and a sound of many voices. All the doors and windows of the Castle are opened violently. Twelve windows are seen, and in each sits a Gnome. On a balcony sits the King, crowned, with a sceptre in his hand. From each door springs a Gnome, laughing, shouting, and jumping about. The trees lean over, trembling violently. Paul, astonished, stands facing the Castle)

SCENE IV.

KING [*speaks from the balcony, in a high and nasal tone*]: Ah, my sensible young master! O heart exempt from all corruption! You, who abandon your servant and yet believe yourself called upon to save the human race,—you have tripped twice

in two minutes, through egoism and through pride! Now you belong to us!

PAUL [*disdainfully*]: I?

KING: Behold that tree! It is your servant himself!

PAUL: Ye gods!

KING: Beneath the bark that hides him he still has his human feelings and his memory. You are about to become like him!

PAUL [*in a terrible tone, addressing the Gnomes that press around him*]: Not while this sword—

KING: Draw it, then!

(Paul, who has his hand on his sword, is suddenly paralysed. His arms and legs preserve the attitude he took when last speaking. He becomes rigid and white, like a statue, and a ring shines on his marble hand)

KING [*from the balcony, waves a golden sceptre*]: Now we have made your shoulders solid enough to bear the destiny of the world! What do you say to it? Keep, as a spur to remorse, the memory of the past. Remain forever in your attitude of impotent menace. Your lidless eyes shall have the gift of seeing us, and your ears of hearing us, after you have been carried to our festal hall! Under your appearance of insensibility you shall live to suffer an eternal torture!

(All the Gnomes, joining hands, with great bursts of laughter and to the sound of infernal music, dance around the motionless statue)

NINTH TABLEAU.

THE GREAT BANQUET.

Scene: *An immense dining-hall. Many lamps are suspended from the ceiling by long chains, as in a church. At each side of the stage, at regular distances, are iron columns with Corinthian capitals, with heavy chains swinging between them, to which are suspended red hearts, as if for decoration. At the back, occupying the full width of the stage, is a staircase with black steps leading to a gallery above, where the same arrangement of columns is repeated. These columns have no chains nor hearts, but have palm-leaves made of amethysts in their decorations, and glimpses of the evening sky can be seen between them. A table stands C., covered with golden dishes. The cloth is of purple, with a gold fringe. Twelve Gnomes of the first rank sit at the table, six on each side. The King, on a seat somewhat higher than those of the others, and facing the audience, wears a crown ornamented with little diamond hearts. At R. I. E. Paul, as a marble statue, and wearing the same costume as in the Eighth Tableau, preserves absolute immobility.*

(Chorus of Gnomes celebrate their victory in a song, while little pages come forward on the gallery

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bearing dishes in their hands. They descend the steps and hand the dishes to the servants attending on the Gnomes. These servants place the dishes on the table, and as they pass before the statue, each makes an ironical salutation)

SCENE I.



FIRST GNOME [R. of King, looks at Paul]: Well, my heroic simpleton, how do you like your position now?

SECOND GNOME: Behold! now you are indeed above us!

THIRD GNOME: But always despising the little Gnomes!

ALL: Ha! Ha! Ha!

FOURTH GNOME: You wished to change the world, did you?

FIFTH GNOME: Change your attitude instead.

ALL: Ha! Ha! Ha!

SIXTH GNOME: Insult us to revenge yourself!

SEVENTH GNOME: Just to make us laugh!

ALL: Ha! Ha! Ha!

KING: Good! Amuse yourselves, worthy Gnomes, my faithful subjects! Let us feast royally to celebrate our victory over mankind! At present their hearts belong to us, and we have no need to be sparing of them. Our caves, our walls, our palaces, are bursting with them. Look around you! We procure them from every part of the world; there are some from Timbuctoo and many from Paris. We have the hearts of negroes and the hearts of duchesses; some that have palpi-

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tated from the effects of opium, under the Great Wall of China, and others that have grown a little rancid from being kept too long behind a London shop-counter!

(A long branch from a tree projects itself from the right and leans close to the statue)

SIX GNOMES [L.]: Look! Look there!

KING: Ah, it is only that idiot who was changed into a plum-tree standing near the wall of the Castle. *[A second branch appears]*

FIRST GNOME: Now there are two branches! They surround the statue, they embrace it!

KING: Pure sentimentality! It bores me! Cut them off! *[A servant cuts off the two branches with a single blow of the knife to each. A terrible cry is heard. The branches bleed against the base of the pedestal]*

SECOND GNOME: Delicate and sensitive to a degree! For a plum-tree, it is rather funny!

GNOMES: Ha! Ha! Ha!

FIRST GNOME *[looks at the statue]*: He is not at all moved, the wretch!

SECOND GNOME: Defend yourself, then! Animate yourself!

THIRD GNOME: You, too, wished to take your little share of hearts, eh?

FOURTH GNOME: Did you think that we must give them to you?

FIFTH GNOME: I should like to throw one in your face!

SIXTH GNOME: I should like to make him eat them all!

KING: Yes, and drink their blood! [*Throws the contents of his cup at the statue. The red liquid dries and clings here and there to its face and its draperies*]

SEVENTH GNOME: Answer us, coward!

EIGHTH GNOME: Do you hear? We scoff at your folly, your illusions, your courage!

NINTH GNOME: And that immaculate heart, where is it?

TENTH GNOME: You met some other nice hearts, did you not?

ELEVENTH GNOME: And some that loved you well!

TWELFTH GNOME: All the way from queens to the wives of bankers!

PAUL [*immovable, repeats slowly*]: Jeanne! Jeanne! Jeanne!

(*The Gnomes, startled, spring from their chairs*)

KING: Ah! Curse him!

(*Jeanne appears, in the dress of a milkmaid, beside the pedestal of the statue. She climbs up and clasps Paul in her arms*)

GNOMES: Look! Look!

KING: Hither! my grooms, soldiers, executioners, everyone! Come hither! Help!

(*Gnomes rush on from all sides. The statue has gradually changed to lifelike hues, while the pedestal is lowered until Paul and Jeanne are on a level with the stage*)

PAUL [*holds Jeanne on his left arm and draws his sword*]: Wretches, you are vanquished!



Jeanne appears, in the dress of a
 milkmaid, beside the... statue.
 She climbs up and clasps
 Paul in her arms.



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(A broad flash of lightning pierces the sky at the back; thunder rolls; the Gnomes utter a loud cry, and they and the table disappear through a trap-door. Lights go down. The suspended hearts glow like little red lamps; the columns at the rear turn half-way around, and the staircase appears as a heap of ruins)

SCENE II.

PAUL: Is it you? Is it indeed you? And have you pardoned me?

JEANNE: Monsieur Paul!

PAUL: Oh, do not speak to me like that any more! Lift your head, you who have come to my aid before and have now delivered me, sweet angel of my life, my poor misunderstood love! And I, like a blind fool, sought others! How ungrateful I was for the past, how blind towards the future! I allowed myself to be led away by vain illusions, all the more irresistible because I found that each one of these unexpected monsters, in order to confuse me, assumed something of your ways, your image. But you, all the time, were far away!

JEANNE: Not so far as you think!

PAUL: What!

JEANNE: I, too, was blind.

PAUL: What do you mean?

JEANNE: Do you remember that Parisian coquette who disgusted you with her silly ways and her foolish talk?

PAUL [*laughs*]: Yes!

JEANNE [*natively*]: That was I!

PAUL: But—

JEANNE: Do you remember the stupid little *bourgeoise* in that hideous village?

PAUL: Don't speak to me of that little idiot!

JEANNE [*piteously*]: That was I!

PAUL: Impossible!

JEANNE: Have you forgotten that queen of infinite splendour, who, with a single gesture, caused men to die?

PAUL: Enough! Do not go on!

JEANNE [*hides her face in her hands*]: That, too, was I!

PAUL [*recoils*]: You!

JEANNE [*throws her arms around his neck*]: Yes, I! I did all that to find you again, to please you, to make you love me! I dare say it to you now! My love was so strong that, in order to reach you, I have passed through all the madness and the cruelty of the world. And as you never have understood this love, as you never have even perceived it—although it only increased at every repulse—to-day, in order to save you, I have descended from heaven!

PAUL: From heaven!

JEANNE: Ah, yes, you did not know? Listen! I died! Yes, the Gnomes deceived me! The Fairies have brought me to life only to save you. You must follow me now. Your hour has struck! Come! Come!

PAUL: Oh, yes, I believe you! I knew well what destiny was promised to me. In spite of all obstacles, I never have doubted it. And just now, while enclosed within the marble, I suffered un-

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told impatience and anguish. Let us go! Lead me! The Gnomes are vanquished, let us leave the earth!

JEANNE: I shall take you to a land where the sky is always blue, where the flowers, like love, are eternal and immeasurable. There, my beloved, the storms never come; we shall have all space to hold our hearts; and our eyes, ever gazing upon each other, will have the brightness and steadfastness of the stars!

PAUL [*embraces Jeanne*]: Ah, delight of my soul, already the eternity of our happiness begins!

SCENE III.

(The Queen of the Fairies, who, during the latter part of this dialogue, has descended at the back, now comes forward and steps between Paul and Jeanne)

QUEEN: No, not yet!

PAUL [*indignant*]: Thou, the Queen of the Fairies! But thou didst promise me—

QUEEN: Hast thou forgotten our agreement? Thou hast accomplished only half of thy duty. The second half is more difficult, perhaps. [*Points to Jeanne*] Before attaining to the felicity of your perpetual union, you must give back to mankind the hearts liberated by your bravery.

PAUL: But how can I do it by myself?

QUEEN [*smiles*]: Oh, we shall be there! The Fairies shall aid thee. Thou hast to concern thyself only with those persons that are known to thee.

Try to convince them! Make them take back their hearts! In order that thou mayst become immortal, first perform the act of a god! [Paul *hides his face in his hands. Chorus of joyous voices is heard without*]

PAUL [*raises his face*]: Those voices?

QUEEN: They come from the trees of the enchanted forest—the liberated beings who are now returning to their human forms.

SCENE IV.

(*Enter Dominique R. with a bird's nest on his head. Instead of arms he has two branches covered with fruit. His arms stand out horizontally*)

JEANNE [*moved*]: My brother! To see him like that!

DOMINIQUE [*weeps*]: My poor master! At last I find you again. My tears fall like rain along my trunk—my body, I mean! I cannot clasp you in my arms—they even cut off some of my branches! I should like so much to embrace you! Cursed gluttony! you are to blame for all this! [*Bends his head and bites off a plum near his face; weeps again*] Ah, great heavens, what unhappiness!

PAUL }
JEANNE } Have pity on him, good Fairy!

QUEEN [*to Paul*]: Since thou lovest him, be it so!

(The branches drop off Dominique and his arms appear. At a movement of his head the nest falls off, and eggs roll out of it; one of them breaks, and a bird flies out and disappears)

QUEEN [*to Dominique*]: But thou wilt go—

DOMINIQUE: Oh, anywhere, everywhere! Since I have pulled up the roots, I ask nothing better than to do something to take off the numbness!

QUEEN [*points to columns*]: Thou wilt go with thy master in order to help him return the hearts to those that lack them.

DOMINIQUE: Willingly! [*Looks at the suspended hearts and scratches his ear*] But—see what a quantity there is! I shall have a pretty heavy cargo!

QUEEN: No. Look! [*The hearts diminish to the size of nuts and assume a golden hue*]

DOMINIQUE: Oh, that is odd! that is certainly very queer! They won't be very heavy now. Let's try them! [*Attempts to climb the column L. I. E.*]

QUEEN: No; get down! [*The capitals of the columns at R. and L. half open, letting fall a shower of hearts*]

DOMINIQUE [*gathers them up*]: One would think they were only sugared bonbons.

QUEEN: They will be all the easier to take. [*To Paul, who has remained motionless beside the column R.*] What dost thou there? Why dost thou remain silent?

PAUL [*aside*]: I lose her at the very moment of victory, when all seemed finished, and I thought she was mine forever!

JEANNE [*entreatingly*]: Oh, do not despair! Go! Go! if you love me! You know not what

destiny awaits you! Do as she commands, at once!

DOMINIQUE: Come, my poor master! We must make one more journey—the last! [Paul *extends his mantle to receive some of the hearts, while Dominique puts others in his pockets*]

QUEEN [*points to horizon*]: Go, now!

PAUL [*turns to Jeanne and embraces her*]: Jeanne!

QUEEN [*waves him away*]: No! to thy duty! Hers is already accomplished on the earth. I will transport her back to the happy regions where she will await thee, where thou shalt find her when thy virtue has made thee worthy of her love!

(Paul and Dominique go up stage and begin to climb the ruined staircase, stumbling among the stones)

JEANNE: Farewell!

PAUL [*from a distance*]: Farewell!

(Dominique turns to throw a kiss. The capitals of all the columns half open and allow a stream of little golden hearts to fall. At the same moment the Fairies glide upon the stage and begin to gather up the hearts in their robes. Jeanne stands, much moved, R. I. E. near the Queen, who holds her hand. Paul and Dominique can be seen far off on the horizon)



TENTH TABLEAU.

THE VILLAGE FÊTE.

Scene: *A fine park near Paris, the property of the banker, Klockher. At each side of the stage are large trees and flowering shrubs. A low wall runs across the back, with steps C., forming an entrance. On each side of the steps are tall vases full of flowers. Other vases are placed at regular distances along the wall. Beyond, the open country can be seen, with a view of Paris in the distance. In the centre of the stage is a small grass-plot.*

SCENE I.

(Monsieur and Madame Klockher, Letourneux, Alfred de Cisy, Onésime Dubois, Macaret, Dr. Colombel, Bouvignard, Guests, etc., all in fashionable summer attire. It is evening. As the curtain rises, Guests are arriving from L. and scattering about in various directions. Mme. Klockher leans on the arm of Alfred de Cisy. Bouvignard hastens on alone,

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stands still, R., and draws a flask of faïence from his pocket, wrapped in a handkerchief. Unfolds it carefully and contemplates it with delight)



ME. KLOEKHER [*draws a deep breath*]: At last we can find a little relief out here, from the village festival, with its noises of horns and drums—most annoying while we were dining!

KLOEKHER: You are right. So tiresome that the very day one chooses to receive his friends, the common people must take that time to have one of their noisy festivals!

LETOURNEUX: Ah, if in their diversions they would only respect morality!

MACARET: Pshaw! They would only come to our doors and cry about their miseries.

COLOMBEL: And we should have to receive them into the hospitals, where we spend altogether too much time on them as it is. [*Exit.*]

LETOURNEUX [*gaily*]: To think that two such good friends as we should ever have been so near a falling-out, my good Kloekher!

KLOEKHER: So near it! Why we were furious at each other! [*Laughs*]

LETOURNEUX [*laughs*]: And what about, I ask? All on account of that little Monsieur Paul!

KLOEKHER [*angrily*]: That rascally intriguer!

ALFRED [*shrugs his shoulders*]: A lunatic!

MME. KLOEKHER: A very queer fellow! [*Sits on a bench L. Alfred sits beside her*]

KLOEKHER: Do you know what has become of him?

ALFRED: No. Awfully sorry!

MME. KLOEKHER: You are not weeping over it, are you, Onésime,—you who were his friend?

ONÉSIME: I, Madame? Never in the world, I assure you!

MME. KLOEKHER [*laughs*]: Wouldn't it be amusing if he could only be here next week, to be one of the ushers at your marriage?

KLOEKHER: Good heavens! don't let us talk any more about that fellow! Suppose we discuss the first plan of action in that new operation of ours, Letourneux?

LETOURNEUX: With pleasure. [*They talk together as they pace slowly to and fro up stage*]

MME. KLOEKHER [*to Onésime*]: They say your fiancée is a very sweet girl.

ONÉSIME: Well, she is certainly not remarkably beautiful! But—there are other advantages!

MACARET: What's the matter with Bouvignard? He seems to be very much engrossed with that thing he's looking at. [*Macaret and Onésime approach Bouvignard*]

BOUVIGNARD [*to Onésime*]: You are an artist—look at that! What a design! What an enamel! [*Onésime puts out his hand to take the vase*] Take care! No, I will point out its beauties to you myself. [*Shows it to them from every point of view*]

MME. KLOEKHER [*in low tones*]: Is it all understood, then? I shall receive for next Saturday my invitation to go to the house of Madame the Countess de Trémanville?

ALFRED: And for all the following Saturdays. [*Kloekher and Letourneux pass before them, talking and gesticulating*] My aunt begs that you will come.

You will find a great difference in the people and the surroundings, I assure you. [*Aside*]
Caught, my little *bourgeoise*!

MME. KLOEKHER: Oh, thank you! And I shall run no risk of being alarmed as I was the other day, shall I?

ALFRED: No, no! be sure of that! The fact is, I lost my head, all about nothing; but everything is perfectly arranged now. I adore you, Ernestine! [*Indicates Kloekher*] You must speak to him of me as a man entirely devoted to his interests, ready to follow his lead, to whom he may safely entrust his most confidential affairs.

MME. KLOEKHER: Oh, certainly, my friend!

ALFRED [*aside*]: If she doesn't do that, I shall have to fly to Belgium in a week!

MACARET: And have you bought it?

BOUVIGNARD: Yes, for eighty francs—not a sou more—in a wine-shop not far from here.

(Noise of horns and firing of guns heard without)

MME. KLOEKHER [*rises*]: More noise! This is intolerable! Really, we must complain to the authorities!

(Noise increases; cries of enthusiasm and the movement of a large crowd are heard)

SCENE II.

COLOMBEL [*re-enters*]: Do you know that out there in the square, among the shops, something very original, extraordinary, and amusing is going on?

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I have seen many mountebanks in my day, but never one like that! A man out there is selling hearts for a sou apiece.

ALFRED: That is not dear!

A LADY: No, but very curious!

A GENTLEMAN: It might be worth while to see him. What say you?

ANOTHER GUEST: We should only be compelled to listen to his impertinences.

MACARET: Sometimes these rascals are very amusing, however. [*Guests surround Mme. Kloekher*]

MME. KLOEKHER: I don't know whether I ought or not—Is he a person one could ask to come in here, Doctor?

COLOMBEL: Oh, for yourself—certainly not, fair lady! You have no need of him. But [*To the other Ladies*] as for us, from whom you have stolen all our hearts—

KLOEKHER [*about to go*]: Bah! A truce to your flattery! I am going to call him.

GUESTS: Bravo! Good! Capital idea!

COLOMBEL [*goes up stage, makes a sign off R.*]: Come here! I shall take the liberty, in my character of a physician, to give you a little surprise, ladies!

SCENE III.

(*Enter Paul, wearing long white hair and beard and a large velvet cloak that covers his figure completely. Dominique follows him, dressed as a Chinaman, carrying on his back a large box and a red leather bag, and in his hand a small folding-chair.*)

They halt upon the grass-plot C. Dominique puts the bag upon the chair)

A LADY: Oh, this is going to be very nice! It amuses me already. I love conjurers.

MME. KLOEKHER: Do you need a table to assist you in performing your tricks?

PAUL: Thank you, Madame. I do not perform tricks. My mission is a higher one. It is to bring about your moral health and amelioration that I am here. I am charged by the Fairies to give you back your stolen hearts!

MEN: What! Our hearts!

ALFRED: He is very polite, your Nostradamus!

PAUL: It is not a matter of politeness. I speak seriously, believe me!

MEN: How funny! How very amusing! [*Laughter*]

COLOMBEL [*to Mme. Kloekher*]: Did I not tell you his manner was perfect?

DOMINIQUE [*pours a quantity of gilded bonbons from the bag upon the folding-chair*]: Now, gentlemen, who forbids you? Come, ladies, a little courage! They are pretty, sweet as sugar, and very wholesome!

COLOMBEL: He expresses himself well, this Chinaman from Paris!

DOMINIQUE: No, Monsieur, we have just arrived from Pipempohé [*strokes his moustache*], where the Sultan made us the most flattering offers!

GUESTS [*laugh*]: Pipempohé! The Sultan!

PAUL: And after that I captured them in the fortress of the Gnomes!

GUESTS: The Gnomes! How seriously he speaks!

ONÉSIME: Let him go on.

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PAUL: But I have finished. I tell you once more that, acting upon the commands of the Fairies, I must return to you your hearts.

DOMINIQUE [*taps the box on his back*]: Hearts! hearts! hearts! Come and get your hearts!

PAUL [*checks him*]: Be quiet! [*Clasps his hands entreatingly*] Ah, it is for your sakes that I come! Take them! Hasten, I beg of you!

A LADY: Does one eat them?

MME. KLOEKHER: Do not touch the things! Perhaps they are drugged.

ONÉSIME: All the same, I am going to risk it! Come on, Bouvignard, I'll buy one for you. Do as I do! [*Hands a piece of money to Paul, and begins to crunch a bonbon heart. Bouvignard does the same*]

A LADY [*speaks low*]: Very singular people, these artists!

COLOMBEL [*gives money to Paul and takes a bonbon*]: Well, of course I must follow Onésime's example, seeing that I brought this funny fellow here.

ONÉSIME [*suddenly strikes his forehead with his hand*]: Unhappy that I am! Where is she?

MME. KLOEKHER: Of whom are you speaking?

ONÉSIME: Clémence!

MME. KLOEKHER [*aside*]: What are you thinking of, to say that before every one? Remember your approaching marriage!

ONÉSIME: Never mind my marriage! [*Exit calling loudly*] Clémence! Clémence!

BOUVIGNARD [*raises his voice*]: What stupidity to waste money on such trifles as that! [*Throws his vase on the floor; it breaks*] That's a good thing! Now I will sell my whole collection to obtain a dowry for my poor daughter.

COLOMBEL [*speaks to himself, pacing to and fro*]: To buy the land, say, a million francs! I'll do it! As to the rest, what with private subscriptions and an appeal to the government, I shall be able to found my great hospital! [*Sees that the others are observing him*] Yes, gentlemen, I intend to consecrate my future, my time, my science, and all my efforts, to this great work! The practice shall be directed by noted specialists; the halls shall be hung with tapestry; the beds shall be of mahogany. Devil take me if I don't do it!

GUESTS [*surprised*]: What does this mean?

LETOURNEUX: That stuff contains something that affects the brain.

PAUL: Take one! I do not sell them; I give them freely.

MACARET: Well, at that price — Besides, I don't see what interest he would have in doing any harm! [*Eats a bonbon*]

PAUL [*to Alfred*]: And you, Monsieur, surely you are not afraid to try one, when so many others have tasted them?

ALFRED: !! Afraid! The idea! I will take two of them. [*Takes two bonbons and eats one*]

MME. KLOEKHER: You, too?

ALFRED [*aside to Mme. Kloekher*]: But it is really excellent — sweeter than honey and soft as a kiss! Share with me the passion that tortures me! Although I have said before that I loved you, what I feel now is a new love. Let us quit this horrible existence! Let us fly far away to some unknown shore, to the depths of a forest or to a desert! It matters not where if we are only together, that I may have the bliss of cher-

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ishing you forever! [*Puts a bonbon to the lips of Mme. Kloekher; she eats it*]

MME. KLOEKHER [*drops her veil and takes her husband's arm affectionately*]: Alphonse, my dear!

KLOEKHER: Hey? What?

MME. KLOEKHER: These people bore me! We used to be so cosy together in our pretty home! I love thee!

KLOEKHER [*aside*]: Now my wife says she loves me! She has lost her head!

MACARET [*sobs in a corner, R.*]: Oh! oh! Good heavens! Oh!

KLOEKHER: What is the matter with you?

MACARET [*takes no notice of him*]: Oh! oh! So many precious days lost! Oh! I am like Titus!

(*The Guests, who have all taken the bonbons, now press near Paul*)

DOMINIQUE [*aside to Paul*]: This is going well!

PAUL [*aside*]: No, we still have some left. Dominique! [*Dominique knocks on the box*]

PAUL [*impatiently*]: Come! Come, then!

KLOEKHER [*irritated*]: This farce is played out! Every one has had enough of it. Get out, now!

PAUL: *You* have not had one,—you, Alphonse-Jean-Baptiste-Isidore Kloekher!

KLOEKHER: Insolent! Who told you my names?

PAUL: I know them!

KLOEKHER and LETOURNEUX: Get out! Be off!

PAUL: Not until you have taken this heart!

KLOEKHER: I?

PAUL: I conjure you!

KLOEKHER: But this is an outrage!

PAUL: I command you!

KLOEKHER [*remains silent with anger a moment, then takes a majestic pose*]: By what right? [Paul, without replying, takes off, with a single movement, his wig and beard and the velvet robe. Klokher raises his hands, amazed and shocked, as if at the sight of a spectre] He!

MME. KLOEKHER [*takes his arm gently, points to Paul, and speaks softly*]: Monsieur Paul!

LETOURNEUX [*bites his thumb and turns his back*]: Paul de Damvilliers!

A LADY: What a delightful surprise!

COLOMBEL: That excellent young man!

ALFRED [*presses Paul's hand*]: Dear friend! [*Guests surround Paul and shake hands with him*]

KLOEKHER: Good heavens! is every one his friend? Suppose he should tell! [*Suddenly extends his hand*] I will have one! [*Eats a bonbon*]

DOMINIQUE [*aside*]: That's what we wanted!

KLOEKHER [*in a half-choked voice*]: Ah! Wait! Oh, what have I done? I forgot! Those poor men that I caused to be sent away to the prison at Clichy the day before yesterday! [*Addresses a Lady*] Call François! [*To a Gentleman*] Pierre! Set them free! Send some one to their assistance!

LETOURNEUX [*approaches Klokher anxiously*]: My friend!

KLOEKHER: And that worthy fellow, the inventor, to whom I refused twenty thousand francs. I must see about him! Where is my strong-box?

LETOURNEUX: But you are not serious, Klokher?

KLOEKHER: Leave me, you! [*Letourneux recoils, with a gesture of astonishment and pity*] I am happy! Yes! Do you hear, all of you? Happy that you are here to witness an act of—of—justice,—no,

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an act of confidence. It is a matter of restitution—what did I say?—rather, of a sacred trust! [*Strikes his breast with both hands*] Fool that I am! Yes, I repeat, a sacred trust!

PAUL [*proudly*]: I did not come here for that, Monsieur!

KLOEKHER: That does not matter, young man! I shall profit by the occasion. I feel a great burden lifted from my heart, and not later than this very night I shall make restitution. [*Presses Paul's hand. Sound heard of villagers rejoicing*] How pleasant it is to hear the gaiety of the people! It doubles our own happiness to know that they are happy too. Poor people! they have none too many holidays throughout the long year. [*Calls loudly*] Open the champagne! Call them all in! Open the gates! Ah, what a glorious day! [*Rosy light thrown on the stage*] I see life through rose-coloured spectacles to-day!

SCENE IV.

(*Enter a throng of Villagers, also Father and Mother Thomas and the proprietor of the wine-shop*)

THE PEOPLE: Long live Kloekher! Long live Monsieur Kloekher!

KLOEKHER: My heart swells!

MACARET [*sobs in his corner*]: Ah, how touching!

DOMINIQUE [*taps his box*]: Hasten, hasten! Follow the crowd! Come, take the rest of the hearts!

(*The people surround Paul and Dominique. Three servants in livery carry around baskets filled with*

bottles of champagne. Kloekher pulls out the corks, and, followed by a servant, mingles with the people and presses them to drink)

KLOEKHER: Drink it down! Toss it off, boys!

(The rosy light deepens gradually until the end of the Tableau. Luminous tulips and sunflowers bloom among the trees. The grapes on a vine clinging around an oak-tree are turned into garnets; the leaves change to silver; and the leaves on all the other trees and shrubs turn to precious stones. The People embrace one another and dance about with joy. Father and Mother Thomas throw kisses to their son)

DOMINIQUE [*to Paul*]: Well! All is finished, my good master! there is nothing more in the bag. Let us amuse ourselves like the rest.

PAUL [*takes a bonbon from the chair, holds it between his fingers and speaks slowly*]: There is still one left!

DOMINIQUE [*takes bonbon quickly*]: Well, there won't be long! I'll fix that! [*To a Gentleman*] You, Monsieur?

GENTLEMAN: I have had one.

DOMINIQUE [*to a Lady*]: You, Madame.

LADY: I, too, have had one.

DOMINIQUE: Here it is! The last one!

LADIES: We have all had one!

ALL: All! All!

PAUL [*speaks low*]: But that would be terrible! It is impossible!

DOMINIQUE [*speaks low, terrified, still holding the heart, which grows larger each moment*]: Master! Look! It grows! It swells!

LETOURNEUX [*comes up behind Paul and slaps his shoulder*]: You would like very much to have me swallow that, wouldn't you?

PAUL: Yes! Yes! Pardon me for that which I did to you! [*Shows the heart*] Take it! It will bring you peace of mind, the power to do good, appreciation of all that is beautiful, the ability to comprehend, simultaneously, humanity, nature and God! [*Letourneux smiles ironically, without moving*] But who are you, then, to remain insensible in the face of the happiness of all? From what stone were you quarried? Have you never loved anything, any one? Have you never dreamed of possessing happiness, or grieved to lose it? Ah, if it is necessary, in order to convince you, let me pour out my blood, go to the ends of the earth, serve you as a slave! Have pity! I beseech you! Yield to my entreaties! Take the heart!

LETOURNEUX: Thanks! It would bore me too much!

PAUL: Farewell, then, Jeanne! I am accursed! I have lost thee!

(The low wall at the back rises in height, and the flight of steps, now turned to silver, is lengthened. From each of the large vases of flowers emerges a woman. Each extends her arms so that they rest on the shoulders of her next neighbour, forming a long file. They are in white garments, decorated with pearls. Among the clouds above them at the back, the lower part of the Palace of the Fairies can be seen, with moonlight shining upon it, making it look like mother-of-pearl. Jeanne is seen standing in front of it at the top of the flight of steps. Paul, turning to

follow the glance of Letourneux, perceives her and calls her name loudly. He runs up the steps. As he goes his dress changes to a costume appropriate to an apotheosis,—white, with a flowing mantle. At every step he takes, a melodious strain issues from the stairs, following all the notes of the scale. When he reaches Jeanne he opens his arms to embrace her; at that instant the Queen of the Fairies appears at Jeanne's side, while the other Fairies group themselves in the rear and at R. and L. On the peristyle of the Palace, which now shines clear and white, Paul stops and draws back)

PAUL: I dare not advance, O Queen! My mission is not finished. I have left evil still upon the earth!

QUEEN: There must always be evil upon earth! Thou hast not the less merited thy reward! Be happy in immortality!

DOMINIQUE [*with one foot on the lowest step, and holding the heart in his hand*]: And I, O Queen! What must I do with this heart?

QUEEN: Be thou the Guardian of Hearts! Keep a watch over those that cheat; console those that lose!

(Dominique is changed into the Guardian of Hearts. The heart in his hand flies into the air at his left and rests upon a white square, which is of a proper size to hold it and serves as a foundation for it. A long narrow banner unfolds itself in the air, displaying in luminous letters these words):

VIRTUE BEING REWARDED, THERE IS NOTHING MORE
TO SAY!

[Curtain]

The Legend of Saint Julian

The Hospitaller

(1)

THE LEGEND OF SAINT JULIAN THE HOSPITALLER

I.



ULIAN'S father and mother dwelt in a castle built on the slope of a hill, in the heart of the woods.

The towers at its four corners had pointed roofs covered with leaden tiles, and the foundation rested upon solid rocks, which descended abruptly to the bottom of the moat.

In the courtyard, the stone flagging was as immaculate as the floor of a church. Long rain-spouts, representing dragons with yawning jaws, directed the water towards the cistern, and on each window-sill of the castle a basil or a heliotrope bush bloomed, in painted flower-pots.

A second enclosure, surrounded by a fence, comprised a fruit-orchard, a garden decorated with figures wrought in bright-hued flowers, an arbour with several bowers, and a mall for the diversion of the pages. On the other side were the kennel, the stables, the bakery, the wine-press and the barns.

(3)

Around these spread a pasture, also enclosed by a strong hedge.

Peace had reigned so long that the portcullis was never lowered; the moats were filled with water; swallows built their nests in the cracks of the battlements, and as soon as the sun shone too strongly, the archer who all day long paced to and fro on the curtain, withdrew to the watch-tower and slept soundly.

Inside the castle, the locks on the doors shone brightly; costly tapestries hung in the apartments to keep out the cold; the closets overflowed with linen, the cellar was filled with casks of wine, and the oak chests fairly groaned under the weight of money-bags.

In the armoury could be seen, between banners and the heads of wild beasts, weapons of all nations and of all ages, from the slings of the Amalekites and the javelins of the Garamantes, to the broad-swords of the Saracens and the coats of mail of the Normans.

The largest spit in the kitchen could hold an ox; the chapel was as gorgeous as a king's oratory. There was even a Roman bath in a secluded part of the castle, though the good lord of the manor refrained from using it, as he deemed it a heathenish practice.

Wrapped always in a cape made of fox-skins, he wandered about the castle, rendered justice among his vassals and settled his neighbours' quarrels. In the winter, he gazed dreamily at the falling snow, or had stories read aloud to him. But as soon as the fine weather returned, he would mount his mule and sally forth into the country roads, edged with ripening wheat, to talk with the peasants, to whom he distributed advice. After a number of adventures he took unto himself a wife of high lineage.

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She was pale and serious, and a trifle haughty. The horns of her head-dress touched the top of the doors and the hem of her gown trailed far behind her. She conducted her household like a cloister. Every morning she distributed work to the maids, supervised the making of preserves and unguents, and afterwards passed her time in spinning, or in embroidering altar-cloths. In response to her fervent prayers, God granted her a son!

Then there was great rejoicing; and they gave a feast which lasted three days and four nights, with illuminations and soft music. Chickens as large as sheep, and the rarest spices were served; for the entertainment of the guests, a dwarf crept out of a pie; and when the bowls were too few, for the crowd swelled continuously, the wine was drunk from helmets and hunting-horns.

The young mother did not appear at the feast. She was quietly resting in bed. One night she awoke, and beheld in a moonbeam that crept through the window something that looked like a moving shadow. It was an old man clad in sackcloth, who resembled a hermit. A rosary dangled at his side and he carried a beggar's sack on his shoulder. He approached the foot of the bed, and without opening his lips said: "Rejoice, O mother! Thy son shall be a saint."

She would have cried out, but the old man, gliding along the moonbeam, rose through the air and disappeared. The songs of the banqueters grew louder. She could hear angels' voices, and her head sank back on the pillow, which was surmounted by the bone of a martyr, framed in precious stones.

The following day, the servants, upon being ques-

tioned, declared, to a man, that they had seen no hermit. Then, whether dream or fact, this must certainly have been a communication from heaven; but she took care not to speak of it, lest she should be accused of presumption.

The guests departed at daybreak, and Julian's father stood at the castle gate, where he had just bidden farewell to the last one, when a beggar suddenly emerged from the mist and confronted him. He was a gipsy—for he had a braided beard and wore silver bracelets on each arm. His eyes burned and, in an inspired way, he muttered some disconnected words: "Ah! Ah! thy son!—great bloodshed—great glory—happy always—an emperor's family."

Then he stooped to pick up the alms thrown to him, and disappeared in the tall grass.

The lord of the manor looked up and down the road and called as loudly as he could. But no one answered him! The wind only howled and the morning mists were fast dissolving.

He attributed his vision to a dullness of the brain resulting from too much sleep. "If I should speak of it," quoth he, "people would laugh at me." Still, the glory that was to be his son's dazzled him, albeit the meaning of the prophecy was not clear to him, and he even doubted that he had heard it.

The parents kept their secret from each other. But both cherished the child with equal devotion, and as they considered him marked by God, they had great regard for his person. His cradle was lined with the softest feathers, and a lamp representing a dove burned continually over it; three nurses rocked him night and day, and with his pink cheeks and blue eyes, brocaded cloak and embroidered cap, he

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looked like a little Jesus. He cut all his teeth without even a whimper.

When he was seven years old his mother taught him to sing, and his father lifted him upon a tall horse, to inspire him with courage. The child smiled with delight, and soon became familiar with everything pertaining to chargers. An old and very learned monk taught him the Gospel, the Arabic numerals, the Latin letters, and the art of painting delicate designs on vellum. They worked in the top of a tower, away from all noise and disturbance.

When the lesson was over, they would go down into the garden and study the flowers.

Sometimes a herd of cattle passed through the valley below, in charge of a man in Oriental dress. The lord of the manor, recognising him as a merchant, would despatch a servant after him. The stranger, becoming confident, would stop on his way and after being ushered into the castle-hall, would display pieces of velvet and silk, trinkets and strange objects whose use was unknown in those parts. Then, in due time, he would take leave, without having been molested and with a handsome profit.

At other times, a band of pilgrims would knock at the door. Their wet garments would be hung in front of the hearth and after they had been refreshed by food they would relate their travels, and discuss the uncertainty of vessels on the high seas, their long journeys across burning sands, the ferocity of the infidels, the caves of Syria, the Manger and the Holy Sepulchre. They made presents to the young heir of beautiful shells, which they carried in their cloaks.

The lord of the manor very often feasted his brothers-at-arms, and over the wine the old warriors

would talk of battles and attacks, of war-machines and of the frightful wounds they had received, so that Julian, who was a listener, would scream with excitement; then his father felt convinced that some day he would be a conqueror. But in the evening, after the Angelus, when he passed through the crowd of beggars who clustered about the church-door, he distributed his alms with so much modesty and nobility that his mother fully expected to see him become an archbishop in time.

His seat in the chapel was next to his parents, and no matter how long the services lasted, he remained kneeling on his *prie-dieu*, with folded hands and his velvet cap lying close beside him on the floor.

One day, during mass, he raised his head and beheld a little white mouse crawling out of a hole in the wall. It scrambled to the first altar-step and then, after a few gambols, ran back in the same direction. On the following Sunday, the idea of seeing the mouse again worried him. It returned; and every Sunday after that he watched for it; and it annoyed him so much that he grew to hate it and resolved to do away with it.

So, having closed the door and strewn some crumbs on the steps of the altar, he placed himself in front of the hole with a stick. After a long while a pink snout appeared, and then the whole mouse crept out. He struck it lightly with his stick and stood stunned at the sight of the little, lifeless body. A drop of blood stained the floor. He wiped it away hastily with his sleeve, and picking up the mouse, threw it away, without saying a word about it to anyone.

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All sorts of birds pecked at the seeds in the garden. He put some peas in a hollow reed, and when he heard birds chirping in a tree, he would approach cautiously, lift the tube and swell his cheeks; then, when the little creatures dropped about him in multitudes, he could not refrain from laughing and being delighted with his own cleverness.

One morning, as he was returning by way of the curtain, he beheld a fat pigeon sunning itself on the top of the wall. He paused to gaze at it; where he stood the rampart was cracked and a piece of stone was near at hand; he gave his arm a jerk and the well-aimed missile struck the bird squarely, sending it straight into the moat below.

He sprang after it, unmindful of the brambles, and ferreted around the bushes with the litheness of a young dog.

The pigeon hung with broken wings in the branches of a privet hedge.

The persistence of its life irritated the boy. He began to strangle it, and its convulsions made his heart beat quicker, and filled him with a wild, tumultuous voluptuousness, the last throb of its heart making him feel like fainting.

At supper that night, his father declared that at his age a boy should begin to hunt; and he arose and brought forth an old writing-book which contained, in questions and answers, everything pertaining to the pastime. In it, a master showed a supposed pupil how to train dogs and falcons, lay traps, recognise a stag by its fumets, and a fox or a wolf by footprints. He also taught the best way of discovering their tracks, how to start them, where their

refuges are usually to be found, what winds are the most favourable, and further enumerated the various cries, and the rules of the quarry.

When Julian was able to recite all these things by heart, his father made up a pack of hounds for him. There were twenty-four greyhounds of Barbary, speedier than gazelles, but liable to get out of temper; seventeen couples of Breton dogs, great barkers, with broad chests and russet coats flecked with white. For wild-boar hunting and perilous doublings, there were forty boarhounds as hairy as bears.

The red mastiffs of Tartary, almost as large as donkeys, with broad backs and straight legs, were destined for the pursuit of the wild bull. The black coats of the spaniels shone like satin; the barking of the setters equalled that of the beagles. In a special enclosure were eight growling bloodhounds that tugged at their chains and rolled their eyes, and these dogs leaped at men's throats and were not afraid even of lions.

All ate wheat bread, drank from marble troughs, and had high-sounding names.

Perhaps the falconry surpassed the pack; for the master of the castle, by paying great sums of money, had secured Caucasian hawks, Babylonian sakers, German gerfalcons, and pilgrim falcons captured on the cliffs edging the cold seas, in distant lands. They were housed in a thatched shed and were chained to the perch in the order of size. In front of them was a little grass-plot where, from time to time, they were allowed to disport themselves.

Bag-nets, baits, traps and all sorts of snares were manufactured.

THE LEGEND OF ST. JULIAN II

Often they would take out pointers who would set almost immediately; then the whippers-in, advancing step by step, would cautiously spread a huge net over their motionless bodies. At the command, the dogs would bark and arouse the quails; and the ladies of the neighbourhood, with their husbands, children and hand-maids, would fall upon them and capture them with ease.

At other times they used a drum to start hares; and frequently foxes fell into the ditches prepared for them, while wolves caught their paws in the traps.

But Julian scorned these convenient contrivances; he preferred to hunt away from the crowd, alone with his steed and his falcon. It was almost always a large, snow-white, Scythian bird. His leather hood was ornamented with a plume, and on his blue feet were bells; and he perched firmly on his master's arm while they galloped across the plains. Then Julian would suddenly untie his tether and let him fly, and the bold bird would dart through the air like an arrow. One might perceive two spots circle around, unite, and then disappear in the blue heights. Presently the falcon would return with a mutilated bird, and perch again on his master's gauntlet with trembling wings.

Julian loved to sound his trumpet and follow his dogs over hills and streams, into the woods; and when the stag began to moan under their teeth, he would kill it deftly, and delight in the fury of the brutes, which would devour the pieces spread out on the warm hide.

On foggy days, he would hide in the marshes to watch for wild geese, otters and wild ducks.

At daybreak, three equerries waited for him at the foot of the steps; and though the old monk leaned out of the dormer-window and made signs to him to return, Julian would not look around.

He heeded neither the broiling sun, the rain nor the storm; he drank spring water and ate wild berries, and when he was tired, he lay down under a tree; and he would come home at night covered with earth and blood, with thistles in his hair and smelling of wild beasts. He grew to be like them. And when his mother kissed him, he responded coldly to her caress and seemed to be thinking of deep and serious things.

He killed bears with a knife, bulls with a hatchet, and wild boars with a spear; and once, with nothing but a stick, he defended himself against some wolves, which were gnawing corpses at the foot of a gibbet.

One winter morning he set out before daybreak, with a bow slung across his shoulder and a quiver of arrows attached to the pommel of his saddle. The hoofs of his steed beat the ground with regularity and his two beagles trotted close behind. The wind was blowing hard and icicles clung to his cloak. A part of the horizon cleared, and he beheld some rabbits playing around their burrows. In an instant, the two dogs were upon them, and seizing as many as they could, they broke their backs in the twinkling of an eye.

Soon he came to a forest. A woodcock, paralysed by the cold, perched on a branch, with its head hidden under its wing. Julian, with a lunge of his sword, cut off its feet, and without stopping to pick it up, rode away.

THE LEGEND OF ST. JULIAN 13

Three hours later he found himself on the top of a mountain so high that the sky seemed almost black. In front of him, a long, flat rock hung over a precipice, and at the end, two wild goats stood gazing down into the abyss. As he had no arrows (for he had left his steed behind), he thought he would climb down to where they stood; and with bare feet and bent back he at last reached the first goat and thrust his dagger below its ribs. But the second animal, in its terror, leaped into the precipice. Julian threw himself forward to strike it, but his right foot slipped, and he fell, face downward and with outstretched arms, over the body of the first goat.

After he returned to the plains, he followed a stream bordered by willows. From time to time, some cranes, flying low, passed over his head. He killed them with his whip, never missing a bird. He beheld in the distance the gleam of a lake which appeared to be of lead, and in the middle of it was an animal he had never seen before, a beaver with a black muzzle. Notwithstanding the distance that separated them, an arrow ended its life and Julian only regretted that he was not able to carry the skin home with him.

Then he entered an avenue of tall trees, the tops of which formed a triumphal arch to the entrance of a forest. A deer sprang out of the thicket and a badger crawled out of its hole, a stag appeared in the road, and a peacock spread its fan-shaped tail on the grass—and after he had slain them all, other deer, other stags, other badgers, other peacocks, and jays, blackbirds, foxes, porcupines, polecats, and lynxes, appeared; in fact, a host of beasts that grew more and more numerous with every step he took. Trembling,

and with a look of appeal in their eyes, they gathered around Julian, but he did not stop slaying them; and so intent was he on stretching his bow, drawing his sword and whipping out his knife, that he had little thought for aught else. He knew that he was hunting in some country since an indefinite time, through the very fact of his existence, as everything seemed to occur with the ease one experiences in dreams. But presently an extraordinary sight made him pause.

He beheld a valley shaped like a circus and filled with stags which, huddled together, were warming one another with the vapour of their breaths that mingled with the early mist.

For a few minutes, he almost choked with pleasure at the prospect of so great a carnage. Then he sprang from his horse, rolled up his sleeves, and began to aim.

When the first arrow whizzed through the air, the stags turned their heads simultaneously. They huddled closer, uttered plaintive cries, and a great agitation seized the whole herd. The edge of the valley was too high to admit of flight; and the animals ran around the enclosure in their efforts to escape. Julian aimed, stretched his bow and his arrows fell as fast and thick as raindrops in a shower.

Maddened with terror, the stags fought and reared and climbed on top of one another; their antlers and bodies formed a moving mountain which tumbled to pieces whenever it displaced itself.

Finally the last one expired. Their bodies lay stretched out on the sand with foam gushing from the nostrils and the bowels protruding. The heaving of their bellies grew less and less noticeable, and presently all was still.

THE LEGEND OF ST. JULIAN 15

Night came, and behind the trees, through the branches, the sky appeared like a sheet of blood.

Julian leaned against a tree and gazed with dilated eyes at the enormous slaughter. He was now unable to comprehend how he had accomplished it.

On the opposite side of the valley, he suddenly beheld a large stag, with a doe and their fawn. The buck was black and of enormous size; he had a white beard and carried sixteen antlers. His mate was the color of dead leaves, and she browsed upon the grass, while the fawn, clinging to her udder, followed her step by step.

Again the bow was stretched, and instantly the fawn dropped dead, and seeing this, its mother raised her head and uttered a poignant, almost human wail of agony. Exasperated, Julian thrust his knife into her chest, and felled her to the ground.

The great stag had watched everything and suddenly he sprang forward. Julian aimed his last arrow at the beast. It struck him between his antlers and stuck there.

The stag did not appear to notice it; leaping over the bodies, he was coming nearer and nearer with the intention, Julian thought, of charging at him and ripping him open, and he recoiled with inexpressible horror. But presently the huge animal halted, and, with eyes aflame and the solemn air of a patriarch and a judge, repeated thrice, while a bell tolled in the distance:

"Accursed! Accursed! Accursed! some day, ferocious soul, thou wilt murder thy father and thy mother!"

Then he sank on his knees, gently closed his lids and expired.

At first Julian was stunned, and then a sudden lassitude and an immense sadness came over him. Holding his head between his hands, he wept for a long time.

His steed had wandered away; his dogs had forsaken him; the solitude seemed to threaten him with unknown perils. Impelled by a sense of sickening terror, he ran across the fields, and choosing a path at random, found himself almost immediately at the gates of the castle.

That night he could not rest, for, by the flickering light of the hanging lamp, he beheld again the huge black stag. He fought against the obsession of the prediction and kept repeating: "No! No! No! I cannot slay them!" and then he thought: "Still, supposing I desired to?—" and he feared that the devil might inspire him with this desire.

During three months, his distracted mother prayed at his bedside, and his father paced the halls of the castle in anguish. He consulted the most celebrated physicians, who prescribed quantities of medicine. Julian's illness, they declared, was due to some injurious wind or to amorous desire. But in reply to their questions, the young man only shook his head. After a time, his strength returned, and he was able to take a walk in the courtyard, supported by his father and the old monk.

But after he had completely recovered, he refused to hunt.

His father, hoping to please him, presented him with a large Saracen sabre.

It was placed on a panoply that hung on a pillar, and a ladder was required to reach it. Julian climbed up to it one day, but the heavy weapon slipped

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from his grasp, and in falling grazed his father and tore his cloak. Julian, believing he had killed him, fell in a swoon.

After that, he carefully avoided weapons. The sight of a naked sword made him grow pale, and this weakness caused great distress to his family.

In the end, the old monk ordered him in the name of God, and of his forefathers, once more to indulge in the sports of a nobleman.

The equerries diverted themselves every day with javelins and Julian soon excelled in the practice.

He was able to send a javelin into bottles, to break the teeth of the weather-cocks on the castle and to strike door-nails at a distance of one hundred feet.

One summer evening, at the hour when dusk renders objects indistinct, he was in the arbour in the garden, and thought he saw two white wings in the background hovering around the espalier. Not for a moment did he doubt that it was a stork, and so he threw his javelin at it.

A heart-rending scream pierced the air.

He had struck his mother, whose cap and long streamers remained nailed to the wall.

Julian fled from home and never returned.

II.

He joined a horde of adventurers who were passing through the place.

He learned what it was to suffer hunger, thirst, sickness and filth. He grew accustomed to the din of battles and to the sight of dying men. The wind

tanned his skin. His limbs became hardened through contact with armour, and as he was very strong and brave, temperate and of good counsel, he easily obtained command of a company.

At the outset of a battle, he would electrify his soldiers by a motion of his sword. He would climb the walls of a citadel with a knotted rope, at night, rocked by the storm, while sparks of fire clung to his cuirass, and molten lead and boiling tar poured from the battlements.

Often a stone would break his shield. Bridges crowded with men gave way under him. Once, by turning his mace, he rid himself of fourteen horsemen. He defeated all those who came forward to fight him on the field of honour, and more than a score of times it was believed that he had been killed.

However, thanks to Divine protection, he always escaped, for he shielded orphans, widows, and aged men. When he caught sight of one of the latter walking ahead of him, he would call to him to show his face, as if he feared that he might kill him by mistake.

All sorts of intrepid men gathered under his leadership, fugitive slaves, peasant rebels, and penniless bastards; he then organized an army which increased so much that he became famous and was in great demand.

He succoured in turn the Dauphin of France, the King of England, the Templars of Jerusalem, the General of the Parths, the Negus of Abyssinia and the Emperor of Calicut. He fought against Scandinavians covered with fish-scales, against negroes mounted on red asses and armed with shields made of hippopotamus hide, against gold-coloured Indians who wielded

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great, shining swords above their heads. He conquered the Troglodytes and the cannibals. He travelled through regions so torrid that the heat of the sun would set fire to the hair on one's head; he journeyed through countries so glacial that one's arms would fall from the body; and he passed through places where the fogs were so dense that it seemed like being surrounded by phantoms.

Republics in trouble consulted him; when he conferred with ambassadors, he always obtained unexpected concessions. Also, if a monarch behaved badly, he would arrive on the scene and rebuke him. He freed nations. He rescued queens sequestered in towers. It was he and no other that killed the serpent of Milan and the dragon of Oberbirbach.

Now, the Emperor of Occitania, having triumphed over the Spanish Mussulmans, had taken the sister of the Caliph of Cordova as a concubine, and had had one daughter by her, whom he brought up in the teachings of Christ. But the Caliph, feigning that he wished to become converted, made him a visit, and brought with him a numerous escort. He slaughtered the entire garrison and threw the Emperor into a dungeon, and treated him with great cruelty in order to obtain possession of his treasures.

Julian went to his assistance, destroyed the army of infidels, laid siege to the city, slew the Caliph, chopped off his head and threw it over the fortifications like a cannon-ball.

As a reward for so great a service, the Emperor presented him with a large sum of money in baskets; but Julian declined it. Then the Emperor, thinking that the amount was not sufficiently large, offered him three quarters of his fortune, and on meeting a

second refusal, proposed to share his kingdom with his benefactor. But Julian only thanked him for it, and the Emperor felt like weeping with vexation at not being able to show his gratitude, when he suddenly tapped his forehead and whispered a few words in the ear of one of his courtiers; the tapestry curtains parted and a young girl appeared.

Her large black eyes shone like two soft lights. A charming smile parted her lips. Her curls were caught in the jewels of her half-opened bodice, and the grace of her youthful body could be divined under the transparency of her tunic.

She was small and quite plump, but her waist was slender.

Julian was absolutely dazzled, all the more since he had always led a chaste life.

So he married the Emperor's daughter, and received at the same time a castle she had inherited from her mother; and when the rejoicings were over, he departed with his bride, after many courtesies had been exchanged on both sides.

The castle was of Moorish design, in white marble, erected on a promontory and surrounded by orange-trees.

Terraces of flowers extended to the shell-strewn shores of a beautiful bay. Behind the castle spread a fan-shaped forest. The sky was always blue, and the trees were swayed in turn by the ocean-breeze and by the winds that blew from the mountains that closed the horizon.

Light entered the apartments through the incrustations of the walls. High, reed-like columns supported the ceiling of the cupolas, decorated in imitation of stalactites.

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Fountains played in the spacious halls; the courts were inlaid with mosaic; there were festooned partitions and a great profusion of architectural fancies; and everywhere reigned a silence so deep that the swish of a sash or the echo of a sigh could be distinctly heard.

Julian now had renounced war. Surrounded by a peaceful people, he remained idle, receiving every day a throng of subjects who came and knelt before him and kissed his hand in Oriental fashion.

Clad in sumptuous garments, he would gaze out of the window and think of his past exploits; and wish that he might again run in the desert in pursuit of ostriches and gazelles, hide among the bamboos to watch for leopards, ride through forests filled with rhinoceroses, climb the most inaccessible peaks in order to have a better aim at the eagles, and fight the polar bears on the icebergs of the northern sea.

Sometimes, in his dreams, he fancied himself like Adam in the midst of Paradise, surrounded by all the beasts; by merely extending his arm, he was able to kill them; or else they filed past him, in pairs, by order of size, from the lions and the elephants to the ermines and the ducks, as on the day they entered Noah's Ark.

Hidden in the shadow of a cave, he aimed unerring arrows at them; then came others and still others, until he awoke, wild-eyed.

Princes, friends of his, invited him to their meets, but he always refused their invitations, because he thought that by this kind of penance he might possibly avert the threatened misfortune; it seemed to him that the fate of his parents depended on his refusal to

slaughter animals. But he suffered because he could not see them, and his other desire was growing well-nigh unbearable.

In order to divert his mind, his wife had dancers and jugglers come to the castle.

She went abroad with him in an open litter; at other times, stretched out on the edge of a boat, they watched for hours the fish disport themselves in the water, which was as clear as the sky. Often she playfully threw flowers at him or nestling at his feet she played melodies on an old mandolin; then, clasping her hands on his shoulder, she would inquire tremulously: "What troubles thee, my dear lord?"

He would not reply, or else he would burst into tears; but at last, one day, he confessed his fearful dread.

His wife scorned the idea and reasoned wisely with him: probably his father and mother were dead; and even if he should ever see them again, through what chance, to what end, would he arrive at this abomination? Therefore, his fears were groundless, and he should hunt again.

Julian listened to her and smiled, but he could not bring himself to yield to his desire.

One August evening when they were in their bed-chamber, she having just retired and he being about to kneel in prayer, he heard the yelping of a fox and light footsteps under the window; and he thought he saw things in the dark that looked like animals. The temptation was too strong. He seized his quiver.

His wife appeared astonished.

"I am obeying you," quoth he, "and I shall be back at sunrise."

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However, she feared that some calamity would happen. But he reassured her and departed, surprised at her illogical moods.

A short time afterwards, a page came to announce that two strangers desired, in the absence of the lord of the castle, to see its mistress at once.

Soon a stooping old man and an aged woman entered the room; their coarse garments were covered with dust and each leaned on a stick.

They grew bold enough to say that they brought Julian news of his parents. She leaned out of the bed to listen to them. But after glancing at each other, the old people asked her whether he ever referred to them and if he still loved them.

"Oh! yes!" she said.

Then they exclaimed:

"We are his parents!" and they sat themselves down, for they were very tired.

But there was nothing to show the young wife that her husband was their son.

They proved it by describing to her the birth-marks he had on his body. Then she jumped out of bed, called a page, and ordered that a repast be served to them.

But although they were very hungry, they could scarcely eat, and she observed surreptitiously how their lean fingers trembled whenever they lifted their cups.

They asked a hundred questions about their son, and she answered each one of them, but she was careful not to refer to the terrible idea that concerned them.

When he failed to return, they had left their château; and had wandered for several years, following vague indications but without losing hope.

So much money had been spent at the tolls of the rivers and in inns, to satisfy the rights of princes and the demands of highwaymen, that now their purse was quite empty and they were obliged to beg. But what did it matter, since they were about to clasp again their son in their arms? They lauded his happiness in having such a beautiful wife, and did not tire of looking at her and kissing her.

The luxuriousness of the apartment astonished them; and the old man, after examining the walls, inquired why they bore the coat-of-arms of the Emperor of Occitania.

"He is my father," she replied.

And he marvelled and remembered the prediction of the gipsy, while his wife meditated upon the words the hermit had spoken to her. The glory of their son was undoubtedly only the dawn of eternal splendours, and the old people remained awed while the light from the candelabra on the table fell on them.

In the heyday of youth, both had been extremely handsome. The mother had not lost her hair, and bands of snowy whiteness framed her cheeks; and the father, with his stalwart figure and long beard, looked like a carved image.

Julian's wife prevailed upon them not to wait for him. She put them in her bed and closed the curtains; and they both fell asleep. The day broke and outdoors the little birds began to chirp.

Meanwhile, Julian had left the castle grounds and walked nervously through the forest, enjoying the velvety softness of the grass and the balminess of the air.

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The shadow of the trees fell on the earth. Here and there, the moonlight flecked the glades and Julian feared to advance, because he mistook the silvery light for water and the tranquil surface of the pools for grass. A great stillness reigned everywhere, and he failed to see any of the beasts that only a moment ago were prowling around the castle. As he walked on, the woods grew thicker, and the darkness more impenetrable. Warm winds, filled with enervating perfumes, caressed him; he sank into masses of dead leaves, and after a while he leaned against an oak-tree to rest and catch his breath.

Suddenly a body blacker than the surrounding darkness sprang from behind the tree. It was a wild boar. Julian did not have time to stretch his bow, and he bewailed the fact as if it were some great misfortune. Presently, having left the woods, he beheld a wolf slinking along a hedge.

He aimed an arrow at him. The wolf paused, turned his head and quietly continued on his way. He trotted along, always keeping at the same distance, pausing now and then to look around and resuming his flight as soon as an arrow was aimed in his direction.

In this way Julian traversed an apparently endless plain, then sand-hills, and at last found himself on a plateau that dominated a great stretch of land. Large flat stones were interspersed among crumbling vaults; bones and skeletons covered the ground, and here and there some mouldy crosses stood desolate. But presently, shapes moved in the darkness of the tombs, and from them came panting, wild-eyed hyenas. They approached him and smelled him, grinning hideously and disclosing their gums. He whipped out

his sword, but they scattered in every direction and continuing their swift, limping gallop, disappeared in a cloud of dust.

Some time afterwards, in a ravine, he encountered a wild bull, with threatening horns, pawing the sand with his hoofs. Julian thrust his lance between his dewlaps. But his weapon snapped as if the beast were made of bronze; then he closed his eyes in anticipation of his death. When he opened them again, the bull had vanished.

Then his soul collapsed with shame. Some supernatural power destroyed his strength, and he set out for home through the forest. The woods were a tangle of creeping plants that he had to cut with his sword, and while he was thus engaged, a weasel slid between his feet, a panther jumped over his shoulder, and a serpent wound itself around an ash-tree.

Among its leaves was a monstrous jackdaw that watched Julian intently, and here and there, between the branches, appeared great, fiery sparks as if the sky were raining all its stars upon the forest. But the sparks were the eyes of wild-cats, owls, squirrels, monkeys and parrots.

Julian aimed his arrows at them, but the feathered weapons lighted on the leaves of the trees and looked like white butterflies. He threw stones at them; but the missiles did not strike, and fell to the ground. Then he cursed himself, and howled imprecations, and in his rage he could have struck himself.

Then all the beasts he had pursued appeared, and formed a narrow circle around him. Some sat on their hind-quarters, while others stood at full height. And Julian remained among them, transfixed with terror and absolutely unable to move. By a supreme

effort of his will-power, he took a step forward; those that perched in the trees opened their wings, those that trod the earth moved their limbs, and all accompanied him.

The hyenas strode in front of him, the wolf and the wild boar brought up the rear. On his right, the bull swung its head and on his left the serpent crawled through the grass; while the panther, arching its back, advanced with velvety footfalls and long strides. Julian walked as slowly as possible, so as not to irritate them, while in the depth of the bushes he could distinguish porcupines, foxes, vipers, jackals, and bears.

He began to run; the brutes followed him. The serpent hissed, the malodorous beasts frothed at the mouth, the wild boar rubbed his tusks against his heels, and the wolf scratched the palms of his hands with the hairs of his snout. The monkeys pinched him and made faces, the weasel rolled over his feet. A bear knocked his cap off with its huge paw, and the panther disdainfully dropped an arrow it was about to put in its mouth.

Irony seemed to incite their sly actions. As they watched him out of the corners of their eyes, they seemed to meditate a plan of revenge, and Julian, who was deafened by the buzzing of the insects, bruised by the wings and tails of the birds, choked by the stench of animal breaths, walked with outstretched arms and closed lids, like a blind man, without even the strength to beg for mercy.

The crowing of a cock vibrated in the air. Other cocks responded; it was day; and Julian recognised the top of his palace rising above the orange-trees.

Then, on the edge of a field, he beheld some red partridges fluttering around a stubble-field. He unfastened his cloak and threw it over them like a net. When he lifted it, he found only a bird that had been dead a long time and was decaying.

This disappointment irritated him more than all the others. The thirst for carnage stirred afresh within him; animals failing him, he desired to slaughter men.

He climbed the three terraces and opened the door with a blow of his fist; but at the foot of the staircase, the memory of his beloved wife softened his heart. No doubt she was asleep, and he would go up and surprise her. Having removed his sandals, he unlocked the door softly and entered.

The stained windows dimmed the pale light of dawn. Julian stumbled over some garments lying on the floor and a little further on, he knocked against a table covered with dishes. "She must have eaten," he thought; so he advanced cautiously towards the bed which was concealed by the darkness in the back of the room. When he reached the edge, he leaned over the pillow where the two heads were resting close together and stooped to kiss his wife. His mouth encountered a man's beard.

He fell back, thinking he had become crazed; then he approached the bed again and his searching fingers discovered some hair which seemed to be very long. In order to convince himself that he was mistaken, he once more passed his hand slowly over the pillow. But this time he was sure that it was a beard and that a man was there! a man lying beside his wife!

Flying into an ungovernable passion, he sprang upon them with his drawn dagger, foaming, stamping and howling like a wild beast. After a while he stopped.

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The corpses, pierced through the heart, had not even moved. He listened attentively to the two death-rattles, they were almost alike, and as they grew fainter, another voice, coming from far away, seemed to continue them. Uncertain at first, this plaintive voice came nearer and nearer, grew louder and louder and presently he recognised, with a feeling of abject terror, the bellowing of the great black stag.

And as he turned around, he thought he saw the spectre of his wife standing at the threshold with a light in her hand.

The sound of the murder had aroused her. In one glance she understood what had happened and fled in horror, letting the candle drop from her hand. Julian picked it up.

His father and mother lay before him, stretched on their backs, with gaping wounds in their breasts; and their faces, the expression of which was full of tender dignity, seemed to hide what might be an eternal secret.

Splashes and blotches of blood were on their white skin, on the bed-clothes, on the floor, and on an ivory Christ which hung in the alcove. The scarlet reflection of the stained window, which just then was struck by the sun, lighted up the bloody spots and appeared to scatter them around the whole room. Julian walked toward the corpses, repeating to himself and trying to believe that he was mistaken, that it was not possible, that there are often inexplicable likenesses.

At last he bent over to look closely at the old man and he saw, between the half-closed lids, a dead pupil that scorched him like fire. Then he went

over to the other side of the bed, where the other corpse lay, but the face was partly hidden by bands of white hair. Julian slipped his finger beneath them and raised the head, holding it at arm's length to study its features, while, with his other hand he lifted the torch. Drops of blood oozed from the mattress and fell one by one upon the floor.

At the close of the day, he appeared before his wife, and in a changed voice commanded her first not to answer him, not to approach him, not even to look at him, and to obey, under the penalty of eternal damnation, every one of his orders, which were irrevocable.

The funeral was to be held in accordance with the written instructions he had left on a chair in the death-chamber.

He left her his castle, his vassals, all his worldly goods, without keeping even his clothes or his sandals, which would be found at the top of the stairs.

She had obeyed the will of God in bringing about his crime, and accordingly she must pray for his soul, since henceforth he should cease to exist.

The dead were buried sumptuously in the chapel of a monastery which it took three days to reach from the castle. A monk wearing a hood that covered his head followed the procession alone, for nobody dared to speak to him. And during the mass, he lay flat on the floor with his face downward and his arms stretched out at his sides.

After the burial, he was seen to take the road leading into the mountains. He looked back several times, and finally passed out of sight.

III.

He left the country and begged his daily bread on his way.

He stretched out his hand to the horsemen he met in the roads, and humbly approached the harvesters in the fields; or else remained motionless in front of the gates of castles; and his face was so sad that he was never turned away.

Obeying a spirit of humility, he related his history to all men, and they would flee from him and cross themselves. In villages through which he had passed before, the good people bolted the doors, threatened him, and threw stones at him as soon as they recognised him. The more charitable ones placed a bowl on the window-sill and closed the shutters in order to avoid seeing him.

Repelled and shunned by everyone, he avoided his fellow-men and nourished himself with roots and plants, stray fruits and shells which he gathered along the shores.

Often, at the bend of a hill, he could perceive a mass of crowded roofs, stone spires, bridges, towers and narrow streets, from which arose a continual murmur of activity.

The desire to mingle with men impelled him to enter the city. But the gross and beastly expression of their faces, the noise of their industries and the indifference of their remarks, chilled his very heart. On holidays, when the cathedral bells rang out at day-break and filled the people's hearts with gladness, he watched the inhabitants coming out of their dwellings, the dancers in the public squares, the fountains of

ale, the damask hangings spread before the houses of princes; and then, when night came, he would peer through the windows at the long tables where families gathered and where grandparents held little children on their knees; then sobs would rise in his throat and he would turn away and go back to his haunts.

He gazed with yearning at the colts in the pastures, the birds in their nests, the insects on the flowers; but they all fled from him at his approach and hid or flew away. So he sought solitude. But the wind brought to his ears sounds resembling death-rattles; the tears of the dew reminded him of heavier drops, and every evening, the sun would spread blood in the sky, and every night, in his dreams, he lived over his parricide.

He made himself a hair-cloth lined with iron spikes. On his knees, he ascended every hill that was crowned with a chapel. But the unrelenting thought spoiled the splendour of the tabernacles and tortured him in the midst of his penances.

He did not rebel against God, who had inflicted his action, but he despaired at the thought that he had committed it.

He had such a horror of himself that he took all sorts of risks. He rescued paralytics from fire and children from the waves. But the ocean scorned him and the flames spared him. Time did not allay his torment, which became so intolerable that he resolved to die.

One day, while he was stooping over a fountain to judge of its depth, an old man appeared on the other side. He wore a white beard and his appearance was so lamentable that Julian could not keep

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back his tears. The old man also was weeping. Without recognising him, Julian remembered confusedly a face that resembled his. He uttered a cry; for it was his father who stood before him; and he gave up all thought of taking his own life.

Thus weighted down by his recollections, he travelled through many countries and arrived at a river which was dangerous, because of its violence and the slime that covered its shores. Since a long time nobody had ventured to cross it.

The bow of an old boat, whose stern was buried in the mud, showed among the reeds. Julian, on examining it closely, found a pair of oars and hit upon the idea of devoting his life to the service of his fellow-men.

He began by establishing on the bank of the river a sort of road which would enable people to approach the edge of the stream; he broke his nails in his efforts to lift enormous stones which he pressed against the pit of his stomach in order to transport them from one point to another; he slipped in the mud, he sank into it, and several times was on the very brink of death.

Then he took to repairing the boat with débris of vessels, and afterwards built himself a hut with putty and trunks of trees.

When it became known that a ferry had been established, passengers flocked to it. They hailed him from the opposite side by waving flags, and Julian would jump into the boat and row over. The craft was very heavy, and the people loaded it with all sorts of baggage, and beasts of burden, who reared with fright, thereby adding greatly to the confusion. He asked nothing for his trouble; some gave him left-

over victuals which they took from their sacks or worn-out garments which they could no longer use.

The brutal ones hurled curses at him, and when he rebuked them gently they replied with insults, and he was content to bless them.

A little table, a stool, a bed made of dead leaves and three earthen bowls were all he possessed. Two holes in the wall served as windows. On one side, as far as the eye could see, stretched barren wastes studded here and there with pools of water; and in front of him flowed the greenish waters of the wide river. In the spring, a putrid odour arose from the damp sod. Then fierce gales lifted clouds of dust that blew everywhere, even settling in the water and in one's mouth. A little later swarms of mosquitoes appeared, whose buzzing and stinging continued night and day. After that, came frightful frosts which communicated a stone-like rigidity to everything and inspired one with an insane desire for meat. Months passed when Julian never saw a human being. He often closed his lids and endeavored to recall his youth;—he beheld the courtyard of a castle, with greyhounds stretched out on a terrace, an armoury filled with valets, and under a bower of vines a youth with blond curls, sitting between an old man wrapped in furs and a lady with a high cap; presently the corpses rose before him, and then he would throw himself face downward on his cot and sob:

“Oh! poor father! poor mother! poor mother!” and would drop into a fitful slumber in which the terrible visions recurred.

One night he thought that some one was calling to him in his sleep. He listened intently, but could hear nothing save the roaring of the waters.

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But the same voice repeated: "Julian!"

It proceeded from the opposite shore, a fact which appeared extraordinary to him, considering the breadth of the river.

The voice called a third time: "Julian!"

And the high-pitched tones sounded like the ringing of a church-bell.

Having lighted his lantern, he stepped out of his cabin. A frightful storm raged. The darkness was complete and was illuminated here and there only by the white waves leaping and tumbling.

After a moment's hesitation, he untied the rope. The water presently grew smooth and the boat glided easily to the opposite shore, where a man was waiting.

He was wrapped in a torn piece of linen; his face was like a chalk mask, and his eyes were redder than glowing coals. When Julian held up his lantern he noticed that the stranger was covered with hideous sores; but notwithstanding this, there was in his attitude something like the majesty of a king.

As soon as he stepped into the boat, it sank deep into the water, borne downward by his weight; then it rose again and Julian began to row.

With each stroke of the oars, the force of the waves raised the bow of the boat. The water, which was blacker than ink, ran furiously along the sides. It formed abysses and then mountains, over which the boat glided, then it fell into yawning depths where, buffeted by the wind, it whirled around and around.

Julian leaned far forward and, bracing himself with his feet, bent backwards so as to bring his whole strength into play. Hail-stones cut his hands, the rain ran down his back, the velocity of the wind suffocated him. He stopped rowing and let the boat

drift with the tide. But realising that an important matter was at stake, a command which could not be disregarded, he picked up the oars again; and the rattling of the tholes mingled with the clamourings of the storm.

The little lantern burned in front of him. Sometimes birds fluttered past it and obscured the light. But he could distinguish the eyes of the leper who stood at the stern, as motionless as a column.

And the trip lasted a long, long time.

When they reached the hut, Julian closed the door and saw the man sit down on the stool. The species of shroud that was wrapped around him had fallen below his loins, and his shoulders and chest and lean arms were hidden under blotches of scaly pustules. Enormous wrinkles crossed his forehead. Like a skeleton, he had a hole instead of a nose, and from his bluish lips came breath which was fetid and as thick as mist.

"I am hungry," he said.

Julian set before him what he had, a piece of pork and some crusts of coarse bread.

After he had devoured them, the table, the bowl, and the handle of the knife bore the same scales that covered his body.

Then he said: "I thirst!"

Julian fetched his jug of water and when he lifted it, he smelled an aroma that dilated his nostrils and filled his heart with gladness. It was wine; what a boon! but the leper stretched out his arm and emptied the jug at one draught.

Then he said: "I am cold!"

Julian ignited a bundle of ferns that lay in the middle of the hut. The leper approached the fire

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and, resting on his heels, began to warm himself; his whole frame shook and he was failing visibly; his eyes grew dull, his sores began to break, and in a faint voice he whispered:

"Thy bed!"

Julian helped him gently to it, and even laid the sail of his boat over him to keep him warm.

The leper tossed and moaned. The corners of his mouth were drawn up over his teeth; an accelerated death-rattle shook his chest and with each one of his aspirations, his stomach touched his spine. At last, he closed his eyes.

"I feel as if ice were in my bones! Lay thyself beside me!" he commanded. Julian took off his garments; and then, as naked as on the day he was born, he got into the bed; against his thigh he could feel the skin of the leper, and it was colder than a serpent and as rough as a file.

He tried to encourage the leper, but he only whispered:

"Oh! I am about to die! Come closer to me and warm me! Not with thy hands! No! with thy whole body."

So Julian stretched himself out upon the leper, lay on him, lips to lips, chest to chest.

Then the leper clasped him close and presently his eyes shone like stars; his hair lengthened into sunbeams; the breath of his nostrils had the scent of roses; a cloud of incense rose from the hearth, and the waters began to murmur harmoniously; an abundance of bliss, a superhuman joy, filled the soul of the swooning Julian, while he who clasped him to his breast grew and grew until his head and his feet touched the opposite walls of the cabin. The roof

flew up in the air, disclosing the heavens, and Julian ascended into infinity face to face with our Lord Jesus Christ, who bore him straight to heaven.

And this is the story of Saint Julian the Hospitaller, as it is given on the stained-glass window of a church in my birthplace.



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